VOGUE

CHRISTMAS FINDS:

FASHIONS
TO GIVE AND TO WEAR

In shops of the U.S.A.

Incorporating Vanity Fair
November 15, 1948
Price 50 Cents in U. S. and Canada
$1.00 ALL OTHER COUNTRIES
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"Desert Flower"—*perfume portrait by Audrey Buller*

WHO FINDS THIS MYSTERY BLOOMING HERE, ALONE AND RARE, BECOMES A TEMPTRESS...

YOUR SECRET— DESERT FLOWER

A NEW ENCHANTING PERFUME BY LEIGH

"DESERT FLOWER" REG. U. S. PAT. OFF. BY LEIGH PERFUMES, A DIVISION OF SHULTON, NEW YORK

The best shoes you can buy are the best buy!

DELMAN

With characteristic distinction

Delman has created a constellation of exquisite evening shoes . . . perfectly detailed

Old Engraving Courtesy the N. Y. Historical Society

as fine petit point.

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Jana

Your first thought for the last word in Handbags

Double-Take in NAVY...

for now...and then again
...for Spring!

Jana does the perfect accessory bag for town wear in Fashion's smartest NAVY BLUE. $22.50 plus tax. Also a super travel-size for $28.50, and a little junior for $15.00, each plus tax. These beautiful handbags are made of highly polished calf or fine suede in a variety of colors . . . and are tailored with such éclat . . . even your sables will be proud of their company!

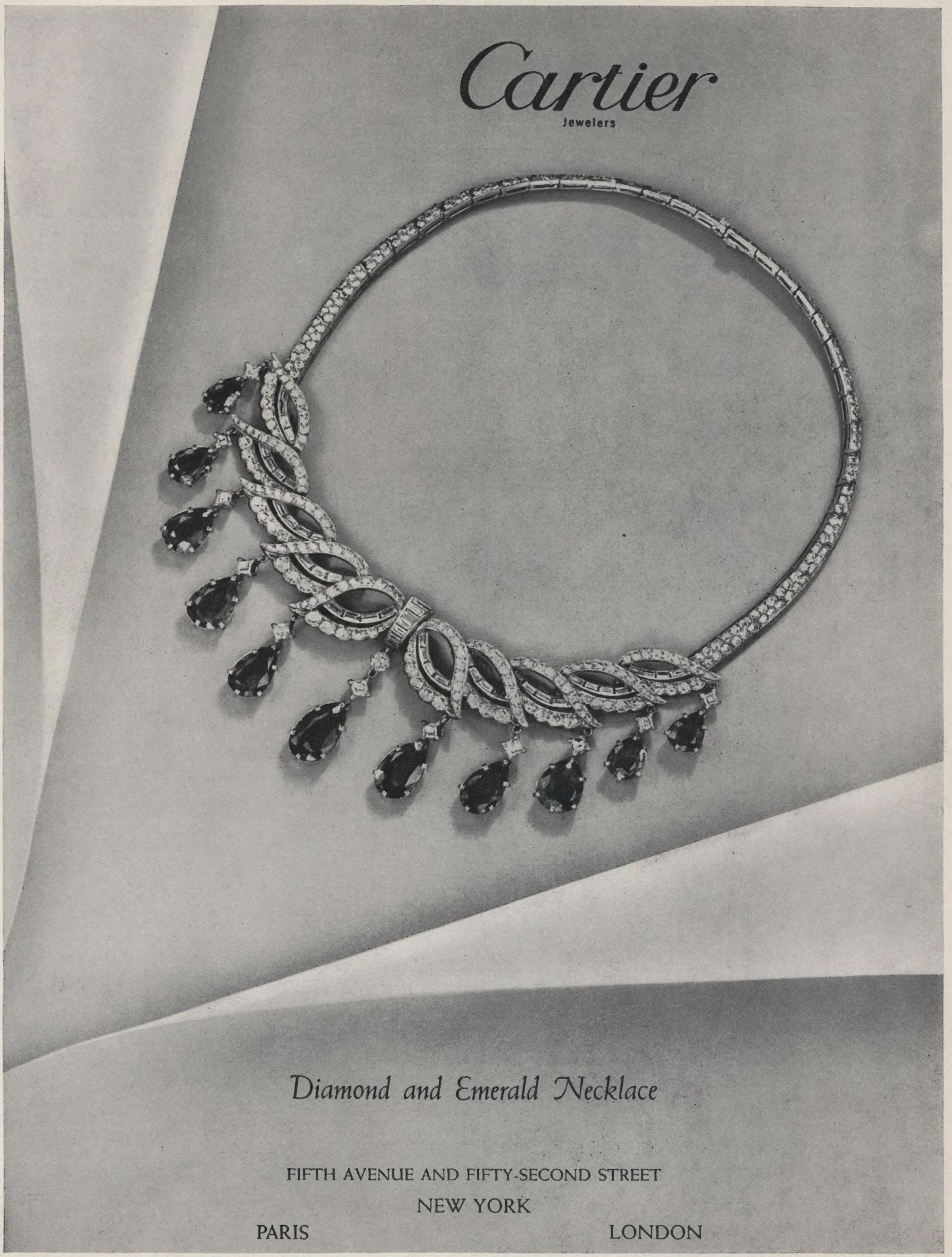
PRICES SLIGHTLY HIGHER WEST OF THE MISSISSIPPI • JANA HANDBAGS INC., 232 MADISON AVENUE, NEW YORK 16, N. Y.

Traina-Norell's night flame . . . fluid silk chiffon with mink bands

BONWIT TELLER

New York Boston
White Plains
Palm Beach

Cartier
Jewelers



Diamond and Emerald Necklace

FIFTH AVENUE AND FIFTY-SECOND STREET
NEW YORK
PARIS LONDON

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 112, No. 9
Whole No. 1819

'10 WEST

henri bendel

10 WEST 57 • NEW YORK 19 NY

'10 WEST STARTED MANY YEARS AGO AS OUR ADDRESS . . . NOW IT'S OUR FAMOUS PERFUME, TOILET WATER, BATH OIL, EAU DE SACHET, BATH SACHET, DUSTING POWDER, CIRE DE SACHET . . . A WONDROUS ARRAY . . . AVAILABLE IN QUALITY STORES THROUGHOUT THE COUNTRY.

ROCKEFELLER

Golden Hour

by *Harman*

The full measure of pleasure, the quiet sense of achievement . . .

caught and held for you in the finest of fashion . . .

an exquisite bracelet watch by Harman.

$71.50 tax included

Harman Watch Co., Inc.

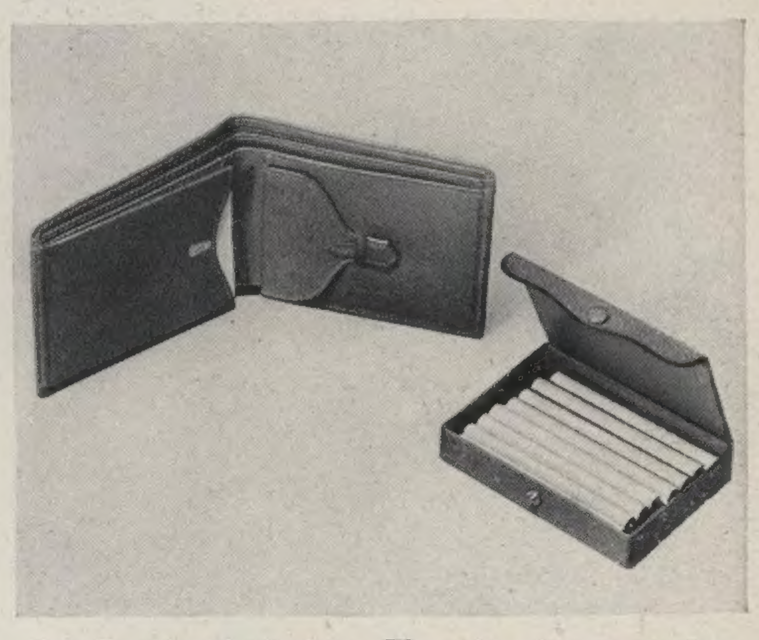
22 West 48th Street, New York, N. Y.

WE HAVE DONE OUR BEST...

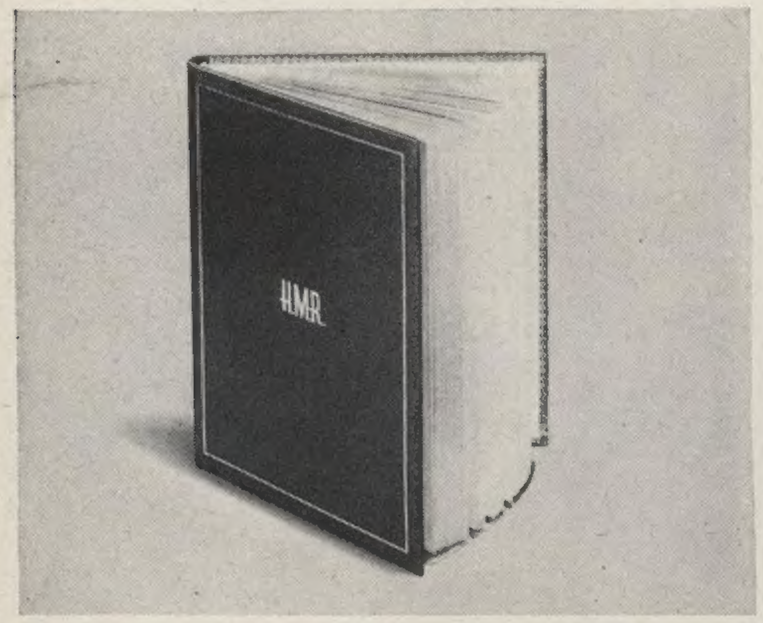
Best is a word we like to use with discretion. After all, Mark Cross has always done its best, for over a hundred Christmases. But this, we insist, is our most brilliant collection, with a gift-to-be-cherished for every family member and friend. Here, as you expect, is luggage as of old (and luggage that can fly). Pipes, pouches and humidors. Handbags, scarfs and belts. Games, frames, scrap books. And here, as you may not have expected are: Gift woolens for the first time in Mark Cross history. Dozens of articles most *modestly* priced in spite of today's prevailing high prices. Come see. Or send for our new Christmas catalogue.

Give her Mark Cross Gloves. Our French doeskins of incomparable softness, smartly handsewn and smartly washable. Black, brown, beige, $13. And our pigskin slip-ons with knit wool linings, $9.50

Brief Case with an aura of accomplishment all its own. 16″ x 11″, leather lining, capacious pockets, zipper closing. In black, brown, blue or red morocco, $26.50.* Tan pigskin, $30.* Brown, golden, or red crocodile, $145*



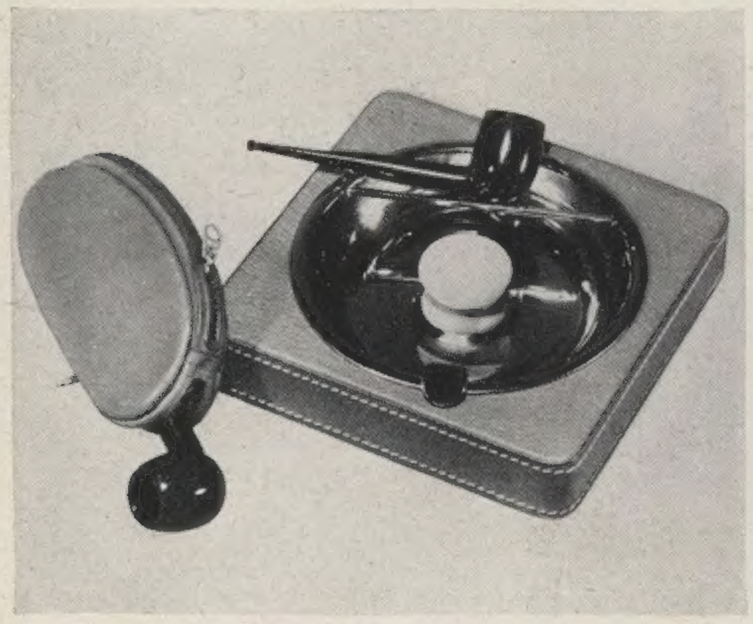
Two Tan Scotch Pigskins. The trim size, snap close cigarette case, designed to accommodate regular or king size cigarettes, priced at $6. The smart and matching pigskin billfold, well pocketed, $10.50*



If they're sentimental and tidy, give this fine mat calfskin Scrap Book. Can also be used as a manuscript book or guest book. In ivory, green, red or mahogany. 7″ x 9″, $7.50; 8″ x 10″, $8.50

If she travels, travel right down to Mark Cross for our fine leather Train Box. Has ample space for overnight things, convenient loops for bottles and jars. In smart black, brown, blue, red or wine morocco, 15″ long, $50*

Gilded knobs and latch accent this graceful size afternoon bag, so perfect in design, so beautiful in its simplicity. Softest calfskin with sleek suede leaf trim. Black or winter brown, priced $40*



If you're serious about his smoking, give him this pigskin pipe-knocker ash tray, $16.50. Or this combination tobacco pouch-pipe case (airtight zipper closing) in black, brown, or tan hide, priced $5

Bunker Bag, the famous Mark Cross patented carryall that's so spacious and light. Separate zippered compartment for shoes, soiled clothing, etc. In sturdy tan Windsor-grained English hide, 18″ and 20″ long, $32.50*

Musette . . . the arm-or-shoulder bag Mark Cross lifted from its lowly perch on a Paris fiacre to high fashion. In tweed with leather accents or in solid polished hide, 9½″ high, $28.50,* 11½″, $35*

**Plus 20% tax*

Mail orders accepted. Gift catalogue sent on request

MARK CROSS Fifth Avenue at **55th**

NEW YORK 22, N. Y.

Eisenberg Ice*

The frosty glitter of Eisenberg Ice*. . . in new patterns, delicate as snow crystals, for wear with fashions dedicated to After-Five formality. The imported stones hand-set in silver-finished metals.

Pins, $16 to $25

Bracelet, $30

Earrings, $10; Ring, $12

The dress, Eisenberg's moulded-column in black and evening colors, $69.75.

EISENBERG & SONS • MERCHANDISE MART • CHICAGO 54

Jewelry prices subject to Federal Tax.

*Reg. U. S. Pat. Off.

REPRODUCTION OF WINTERHALTER PAINTING, COURTESY BETTMANN ARCHIVE

White Shoulders

The romantic past
the exciting present
blended in
one great perfume

by Evyan

We go to all lengths
to bring you
SHEER HOSIERY
"As You Like It"
READING, PA.

MORLOVE
America's Couturier Blouse

drama after dark . . . critics acclaim the incomparable handmade detail
of Morlove's loveliest cocktail and evening blouses.
In thirteen fabulous jewel tones of tissue faille . . . flashing with the brilliance of irridescent stitching and rhinestones.
Tuck-ins or overblouses, sizes 30-38, under $14.00.

MORLOVE, INC., 525 Seventh Avenue, New York 18, New York

B. Altman & Co., New York . . . Woodward & Lothrop, Washington . . . May Co., Baltimore . . . May Co., Cleveland . . . Famous-Barr Co., St. Louis . . . Bullock's, Los Angeles . . . Mandel Bros., Inc., Chicago
Neusteter's, Denver . . . Addis Co., Syracuse . . . L. Bamberger & Co., Newark . . . Miller's, Knoxville . . . Sibley, Lindsay & Curr, Rochester . . . and better stores everywhere.

Elusive Beauty

...locked in gleaming gold

Intriguing little treasure troves of Imperial Cultured Pearls . . . dainty jewels of loveliness peeking from delicate cages of 14 carat gold . . . enchanting accent for your day or evening wear . . . distinctive beauty you'll hold captive and cherish for a lifetime in the new and lustrous Cage Jewelry by Imperial. You'll find it in America's finest stores.

The ring $175, the bracelet $110, the earrings $200, the necklace $225, the cage alone $125. Federal tax additional.

Heart shaped cage bursting with pearls

Pearl filled bell cage with pearl clapper

Imperial

Cultured Pearls

IMPERIAL PEARL SYNDICATE • FIFTH AVENUE NEW YORK • CHICAGO • LOS ANGELES

ENGSTEAD

THE SILHOUETTE THAT WILL NEVER DIE

BY ADRIAN

Mitsouko
PARFUM DE
Guerlain
PARIS

Classic Sculpture
in
Celanese* Jersey of Synthetic Yarn

Delicately molded gown . . . with an exquisitely
fragile waist . . . is topped by a flowing companion robe. Both
by Munsingwear, in Celanese Jersey. Gown, about $7. Robe, about $13.
Rich's, Atlanta; Emery-Bird-Thayer, Kansas City; The Dayton Co.,
Minneapolis; Younker's of Iowa, Des Moines. For other stores
write: Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

For a debutante whose heart is already spoken for

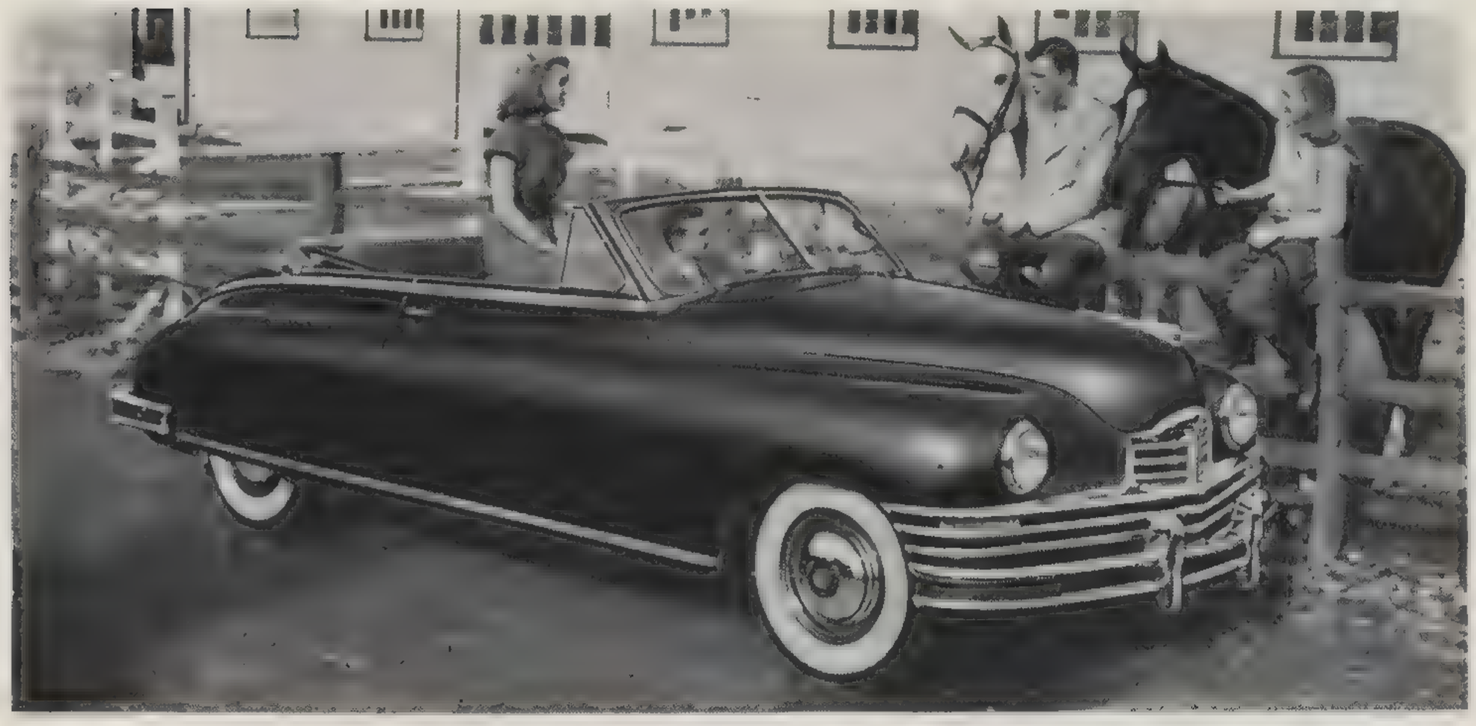
So smart, so buoyant, so sophisticated—it is not to be wondered at that she should lose her heart to her Packard . . . a motor car in which these same attributes find glowing expression.

The youthful, free-flow styling and fastidious tailoring of this luxurious motor car were the first things that tugged at her heart-strings. And the authoritative *Fashion Academy* of New York has confirmed the wisdom of her choice . . . by awarding the coveted 1948 Gold Medal award to this sleek new Packard as the "Fashion Car of the Year."

Then came the constant delight of Packard performance. So restful, and roadworthy. So smooth, and responsive. And with such amazing thrift—a gain of *up to 10% more miles per gallon!*

Perhaps you haven't put sufficient thought on what a wonderful thing it is to own one of the stunning new Packards.

Won't you visit your Packard dealer—today—and let this thrilling car tell its own exciting story?



145-IIP Packard Super Eight Convertible

ASK THE ~~MAN~~ *woman*

WHO OWNS ONE

PACKARD

YOUR GIFT MEANS MORE
WHEN IT'S JEWELRY BY

Forstner

Look for this trade mark

Those who appreciate the finer things in life recognize instantly that jewelry by *Forstner* is a gift of fine quality . . . fashioned to give lasting pleasure.

In Sterling Silver-Rhodium Finish and 1/20-12 Kt. Gold Filled. Many exquisite styles in 10 Kt. and 14 Kt. Gold.

Attractively gift boxed.

At better stores everywhere

FORSTNER CHAIN CORPORATION . . . . IRVINGTON 11, NEW JERSEY

MODERN ORIENTAL . . . the pure silk blouse of many colors made for today with clinging shoulder lines. You'll love it for you . . . and for the exciting gift it makes. In COHAMA'S exotic print-medium: Persia silk. Sizes 32 to 38. About $7.95. At fine stores everywhere. For store nearest you, write Adelaar, 525 Seventh Ave., N. Y. C.

IN PERSIA, A PURE SILK BY COHAMA

Adelaar

COHAMA* PURE SILK
Vivid, exotic prints
with The Feel of Fashion
..ready to wear and by the yard
COHAMA fabrics
A division of United Merchants and Manufacturers Inc.
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Select your Christmas greetings from

the beautiful paintings of Grandma Moses—

the Grand Old Lady of American Art

Reproduced exclusively—and exquisitely—by the makers of Hallmark Cards, these Christmas Cards by Grandma Moses are part of that new treasury of priceless art—the Hallmark Gallery Artists Collection

Grandma Moses

YOU HAVE SEEN the works of Grandma Moses in many magazines. You have admired the primitive quaintness, the homespun simplicity, that have made her the grand old lady of American Art.

So *this* year make paintings by Grandma Moses your personal Christmas cards. Or select—in the Hallmark Gallery Artists Collection—from the works of 49 other great painters of the past and present.

The original canvases of many of these art treasures have been exhibited in the world's great art galleries. Others have been painted especially—and exclusively—for this unique collection.

And Hallmark craftsmen have reproduced them as Christmas cards with the elegance they merit.

Ask to see the Hallmark Gallery Artists Album at leading stores in your community. Also, all the *other* lines of Hallmark Cards. They are widely varied in design—in appeal—in price. There are Hallmark cards especially for men, Hallmark cards for sophisticated tastes—or conservative tastes.

There is, in short, a Hallmark Card that will appeal *particularly* to *you.*

Hallmark

Gallery Artists Christmas Cards

"When you care enough to send the very best"

The Hallmark Gallery Artists Collection includes the works of:

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DOROTHY BLAHIN
MARY BLAIR
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ANGNA ENTERS
PAUL GAUGUIN
ESTHER GOETZ
DOUGLAS GORSLINE
EL GRECO
FANNY HOLTZMANN
LYNN BOGUE HUNT
CALDWELL JAMES
MERVIN JULES
LYLE JUSTIS
MARION KOHS
FRITZ KREDEL
MARIE LAURENCIN
SAUL LEVINE
MANLY MacDONALD
EDWIN MEGARGEE
CLAUDE MONET
GRANDMA MOSES
JON NEILSON
GUY de NEYERAC
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PABLO PICASSO
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EDITH SACHSEL
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ALICE SCHLESINGER
A. SHERRIFF SCOTT
NED SEIDLER
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MARCEL VERTES
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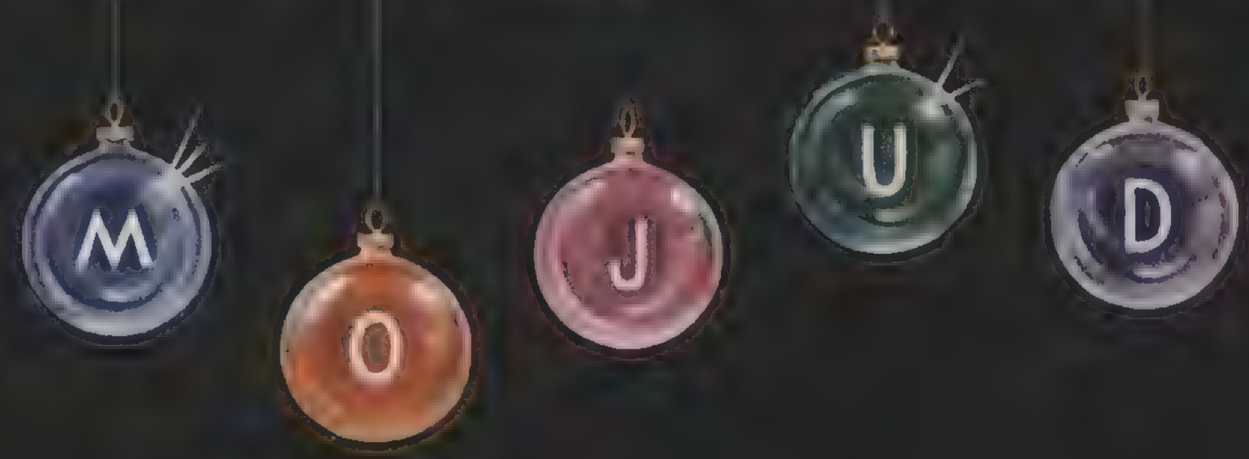
EDWARD WARREN
MAX WEBER

and selected subjects from Currier and Ives

Copr. Hall Brothers, Inc., 1948, Kansas City

You will enjoy the Hallmark Radio Program, 10 o'clock (EST) each Thursday night over the CBS nation-wide network. Be sure to listen.

Gifts that reflect Good taste . . .



That magic glitter is in the air . . . Christmas is coming! You're thinking of the fun and excitement ahead . . . the bright baubles and shiny tinsel . . . that exciting, new dress you're wearing to the country club dance . . . your friends popping in . . . enchanting carols . . . the thrill of giving . . . as well as getting. And when you give, you want to be sure you give the right gifts . . . gifts that will make eyes beam . . . gifts that reflect your good taste.

Of course,

you're sure to be right at Christmastime when you give Mojud . . . the stockings that reflect the good taste of smart women all year 'round.

MOJUD®

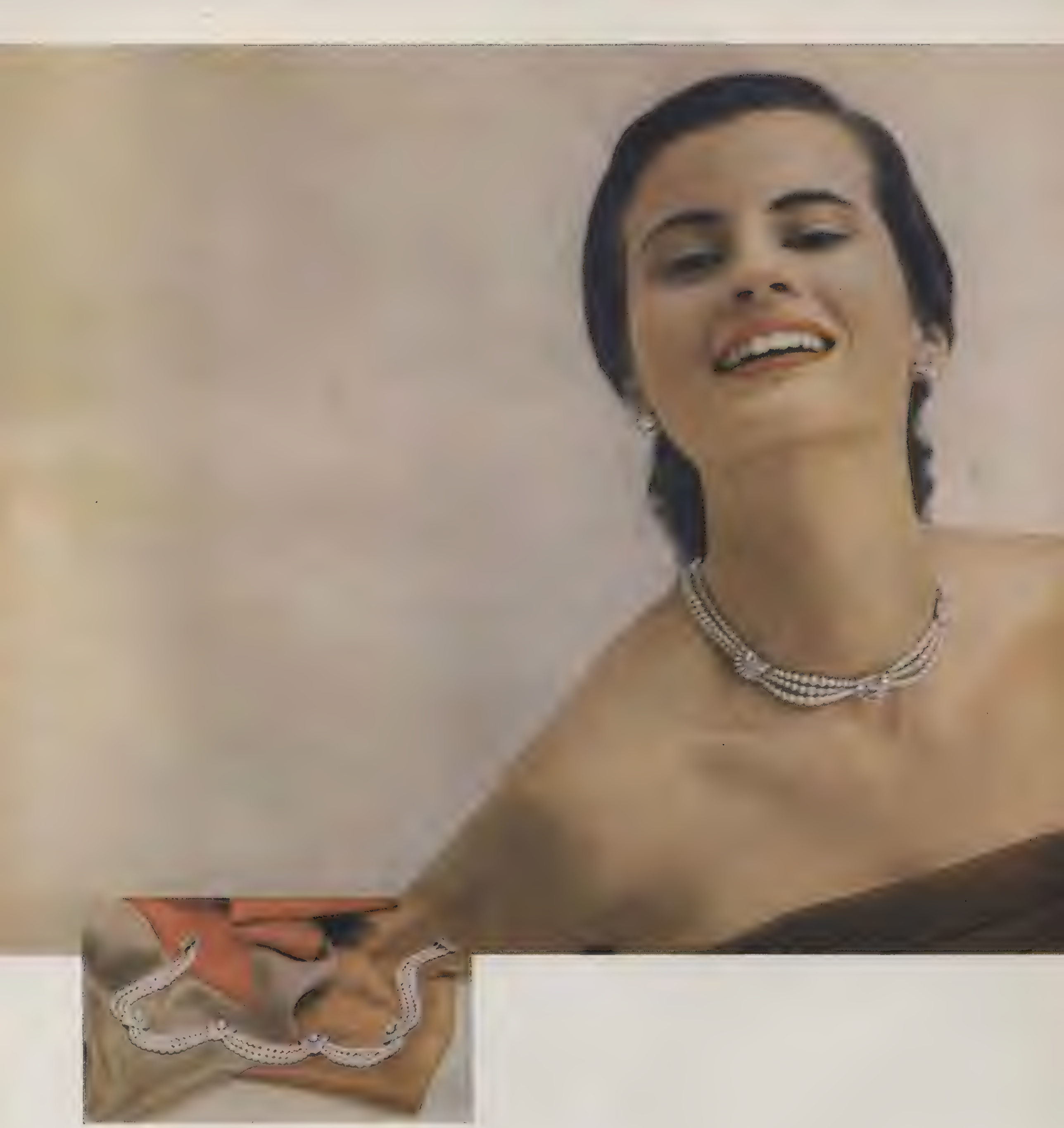
STOCKINGS | IN FASHION HARMONY COLORS

Mojuds are made of DuPont nylon. ©1948, Mojud Hosiery Co., Inc., N. Y. C.

Fortunets "do something" for you in Minuets

For example, here's ENTRÉE designed to accent foot and ankle slenderness, give you Winter's Air of Elegance in romantic-evening Silver Kid, day-or-dusk Bronze Kid, or versatile Black Suede. Just a glimpse of the enticing variety in Fortunet Minuets . . . high of heel, flattering lines. See Fortunet's complete line, wedgies, Cuban heels, flats, at your favorite shop. Or write, we'll tell you where. $6.95 to $7.95 most styles. The Bronze and Silver, slightly more.

FORTUNET SHOE COMPANY DIVISION OF GENERAL SHOE CORPORATION NASHVILLE 1, TENNESSEE



Fine, lustrous pearls interset with sparkling rhinestones in Parisian necklaces that the Empress Josephine might have worn!

(on model) rhinestone sunburst choker $30.00 rhinestone butterfly choker $15.00

Richelieu Pearls* *they're beautiful . . .*

*BEAUTIFULLY SIMULATED • INTERNATIONALLY FAMOUS CREATORS OF RICHELIEU PEARLS, "IRIDELLE", "SATINORE", "GOLDEN GLAMOUR", "PERLE DE MER". *®

YOU SAY MORE THAN

CHIFONATA! It brings new meaning to the word chiffon. Sheer as a shadow, soft and flowing—this new Duplex nylon and rayon fabric is all of that...and more. For Burlington skill has given surprising strength and startling clarity to CHIFONATA. Like other famous Duplex fabrics—Sanchilla, San Chu and the rest—CHIFONATA adds another important word to fashion's language. You see CHIFONATA here in a PAULINE TRIGÈRE gown, flattering and trend-setting. Watch for CHIFONATA everywhere...and when you want a finer chiffon fabric, just say the word. Say...

CHIFFON...WHEN YOU SAY

CHIFONATA

FOR "FIRST NAMES" IN FABRICS *duplex division*

Burlington Mills

"Woven into the Life of America"

Bur-Mil QUALITY

BURLINGTON MILLS CORP. OF NEW YORK, DUPLEX DIVISION, 1410 BROADWAY, N. Y. C.

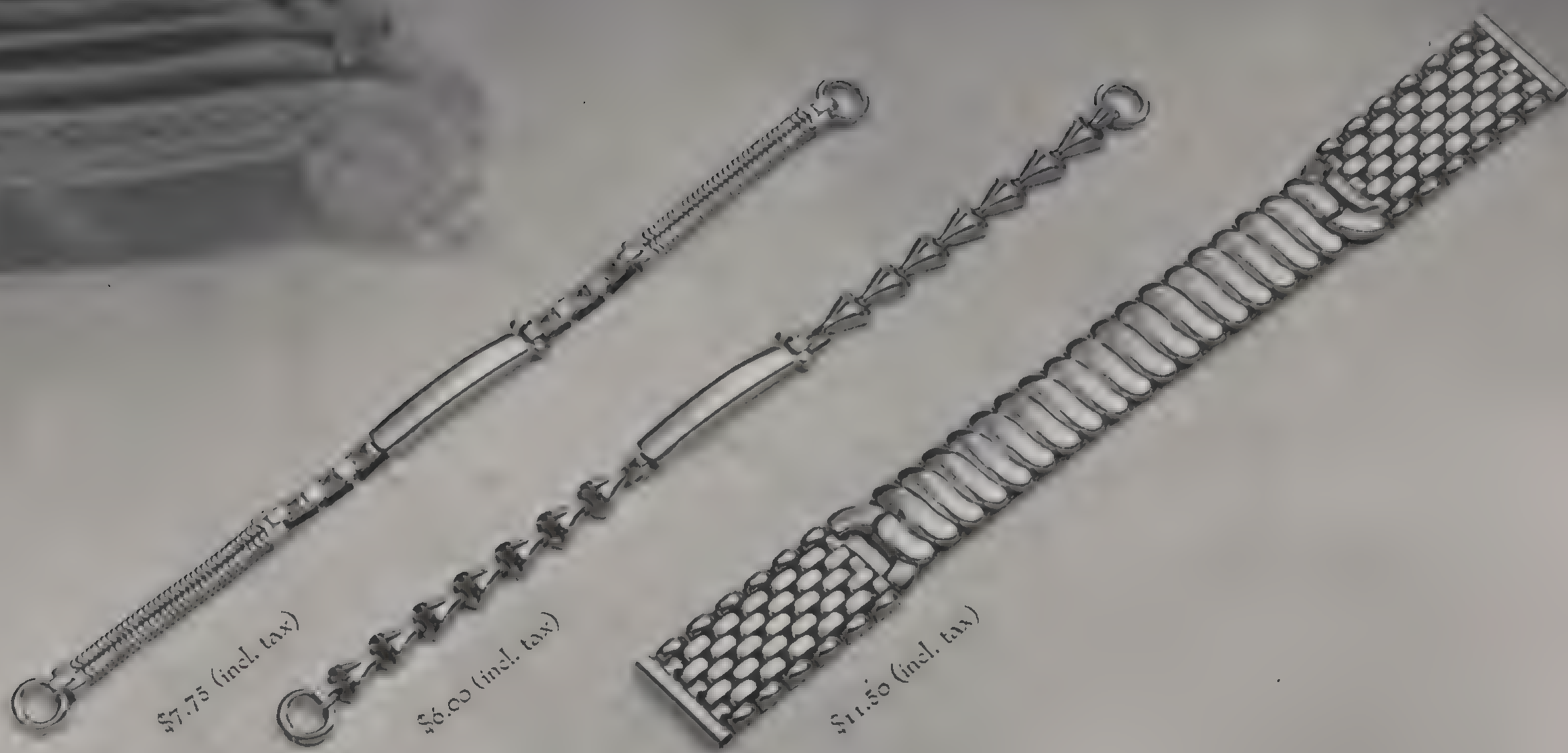
MAKER OF • WOMEN'S OUTERWEAR AND UNDERWEAR FABRICS • MEN'S WEAR FABRICS • DECORATIVE FABRICS • COTTON PIECE GOODS AND YARNS • HOSIERY • RIBBONS

Old World craftsmanship

New World styling...

. . . twin hallmarks that distinguish

GEMEX fine watchbands.



GEMEX *Fine Watch Bands*

Old French Clock—Courtesy Georg Jensen, Inc.

Gemex Company, Union, N. J.

dofan

Twice-Gifted Jersey

At home, a hostess coat.
On wing or wheel, a sleep ensemble
that travels compactly without
wrinkle worries. Both are
Celanese* rayon jersey...
runproof... like
satin to the touch...
as polished as
a black pearl.

Robe, quilted like a dandy's weskit.
Unpressed pleats at skirt front.

Its gown, fitted with sophistication,
surprises you with a dickey of color.

Sizes 32 to 38. Black with blue or grey
with coral. Robe, $12.95. Gown, $5.95.

Carter's
... of course!

*®

The William Carter Co., Needham Heights 94, Mass.

DE DE JOHNSON IS CLEVER WITH CONTRAST... and brings you a navy costume dress for suntime to sundown. She tailors the Moygashel linen with exquisite simplicity... draws fine white pencil lines with piping and a white up-to-the-collar zipper. She uses zippers with an artist's freedom, knowing that the world's only fabric-covered zipper becomes part of her design, never shows a glimpse of glaring metal. Insist on Waldes Kover-Zip—on your favorite fashions, at your favorite notion counters.

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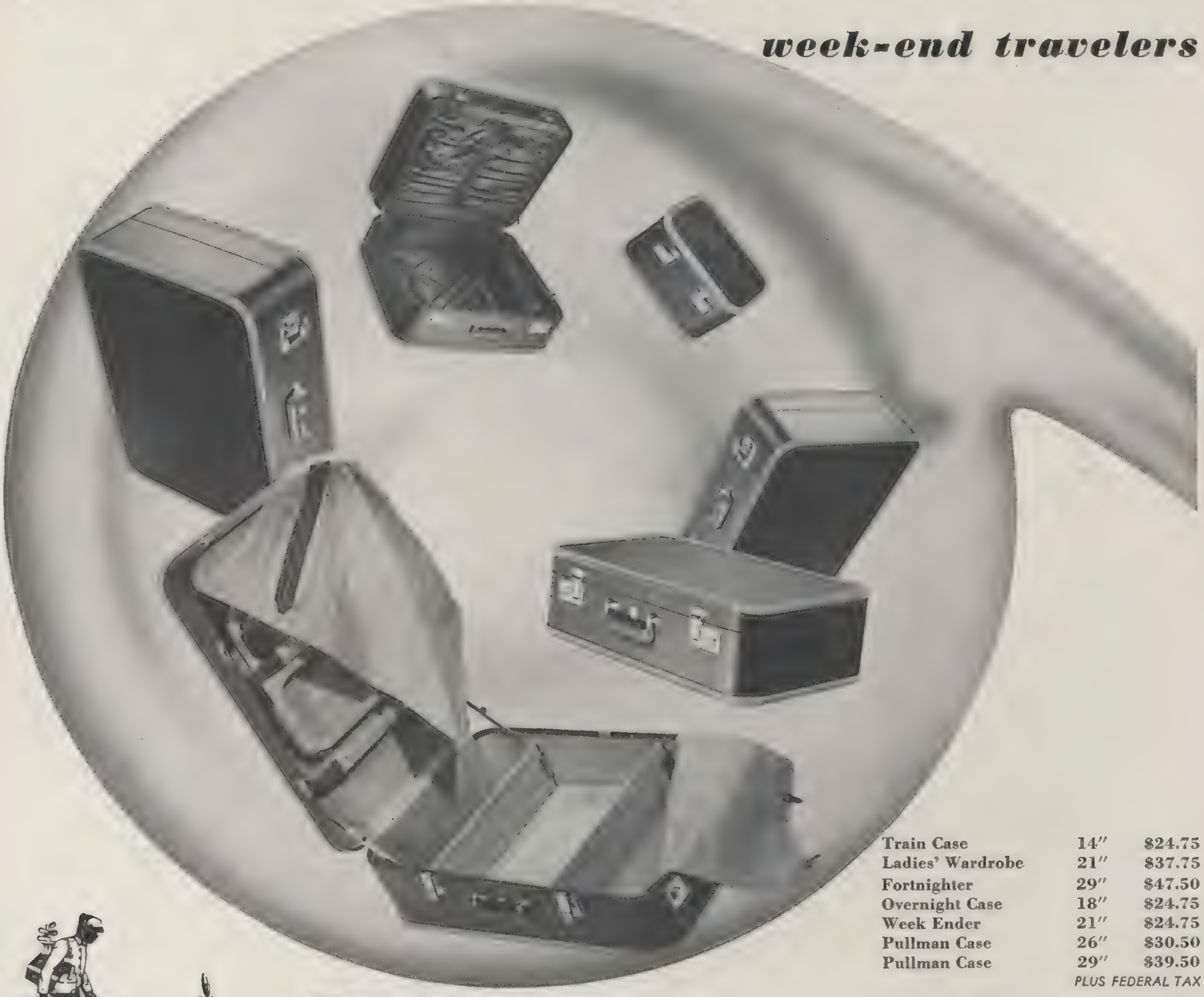
WALDES KOHINOOR, INC. • LONG ISLAND CITY 1, N. Y.

the luggage you've been waiting for... for world or week-end travelers



Train Case	14″	$24.75
Ladies' Wardrobe	21″	$37.75
Fortnighter	29″	$47.50
Overnight Case	18″	$24.75
Week Ender	21″	$24.75
Pullman Case	26″	$30.50
Pullman Case	29″	$39.50

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Whether you're off to Shanghai, Palm Beach, St. Moritz or Manhasset, Belber Luggage covered with Koroseal Flexible Material makes light of your heaviest itinerary, your most untoward weather. Practically scuff-, stain-, scratch-, flame-, water-, and wear-proof—a miracle of B. F. Goodrich engineering, Belber styling. Inside and out, very definitely a lifetime case of love at first sight. Blue, Tan, Maroon.

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BY
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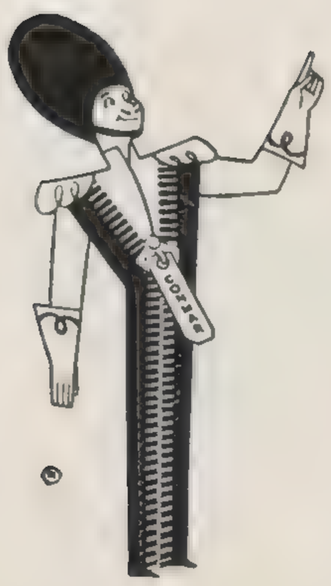
write and we'll let you know the store nearest you!

Belber TRUNK & BAG COMPANY—WOODBURY, NEW JERSEY

the Zipper

can't stick...can't jam...guaranteed flawless



Conmar zippers

It's akin to magic . . . the way the Conmar zipper in this luggage glides open and shut, with never a hitch or flaw to mar its quick, smooth action. The zipper is constructed upon an advanced principle whereby the teeth synchronize with minimum friction. No tugging or jerking to make them zip. No risk of stripping the teeth or jamming the slider action. The name "Conmar" on the zipper is extra proof that you've invested in fine luggage.

Conmar Zippers • Newark, New Jersey

For Great Moments —
and Years of Happiness

Reed & Barton
STERLING SILVER

HELPFUL BOOKLET
on table service and care
of silver: Send 10 cents for
"How to be a Successful Hostess"
to Reed & Barton, Box 990,
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A Group of the World's Most Beautiful Sterling Patterns

For Christmas

...the eternal elegance of Candlewick

Bates beautiful Candlewick bedspread is richly fringed and lavishly tufted with soft clusters that fluff up freshly after each laundering. A beloved classic, Candlewick is given with pride, received with immense pleasure.

Candlewick bedspread in single or double sizes ...the perfect present for a traditional room.
BATES FABRICS, INC., 80 WORTH ST., N. Y. 13

Luxite Christmas Exquisitries in Nylon

Delicate tribute to her affinity for loveliness . . . these dainty Luxite underthings in her favorite of all fabrics, NYLON jersey. Gown, slip or wee Lux-eez Garter-Brief, she'll cherish you for making her's the gift of carefree Lingerie by LUXITE. These, and many more are at HER favorite shop . . . or write, we'll tell you where.

Luxite underthings and sleepwear by HOLEPROOF ®

HOLEPROOF HOSIERY COMPANY, MILWAUKEE 1, WIS. ☆ WORLD FAMOUS MEN'S SOCKS ☆ WOMEN'S PROPORTIONED STOCKINGS ☆ LUXITE UNDERTHINGS, SLEEPWEAR AND GIRDLES

don't miss your

Golden Chance

A really new fragrance to put you in a golden spotlight wherever you go. Complete series in this brilliant scent — from perfume to guest soap. Perfume 1.50 to 20.00. Cologne 1.50. *(plus tax)*

Harriet Hubbard Ayer

DRESS BY BRUNO

Blue mauve, subtle and unexpected winter color, infinitely flattering in supple dressmaker cloth by Hockanum . . .

makers of woolens of beauty, quality and lasting wear.

HOCKANUM
Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

DEPEND ON
NoMend*
BEAUTIFUL STOCKINGS
Perfectly proportioned
from top to toe in the
FAMOUS 5* Leg Types
GOLDEN ANNIVERSARY
NoMend
HOSIERY
Suit by Louise Barnes Gallagher at Gunther's
* REG. U. S. PAT. OFF.

Schiaparelli's new perfume sensation ...100% imported from France

D. Lisner & Co. Fashion Jewelry

Weaves a spell for her moments of adventure

Revelry

An exquisite new *parfum*
superb companion piece
to our world-renowned
CRÊPE de CHINE

Made
packed and
sealed
in France

by **F. MILLOT**

Parfumeur Paris

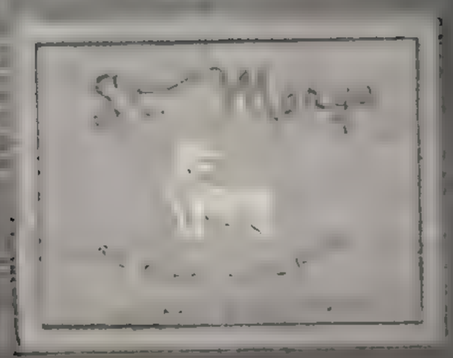
NEW YORK

ST. MARYS

now signs its treasured name to
robes of its own weaving
in a fine new wool chiffon
that moves like music.
Never before
the so-tenderly
contrived bodice . . .
the wondrous
width of skirt
to make a
woman's walk
all grace . . .
and over all
the small,
sweet signs
of great
designing.

A thing to want
above all others
this Christmas—

a Robe
by
St. Marys



at fine stores throughout the United States, in aquamarine, Chinese pink, dove grey, petal pink or ciel blue; sizes 10—20.

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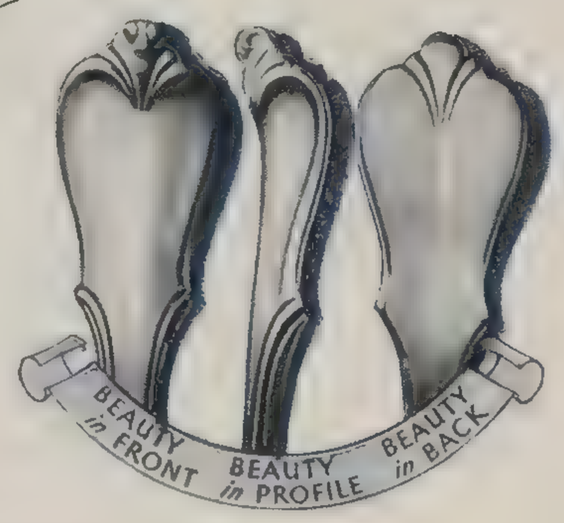

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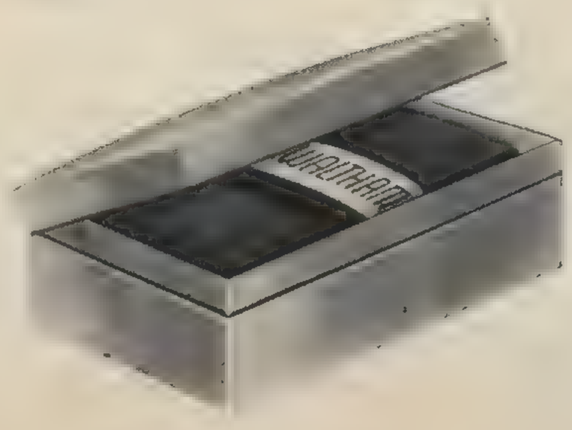

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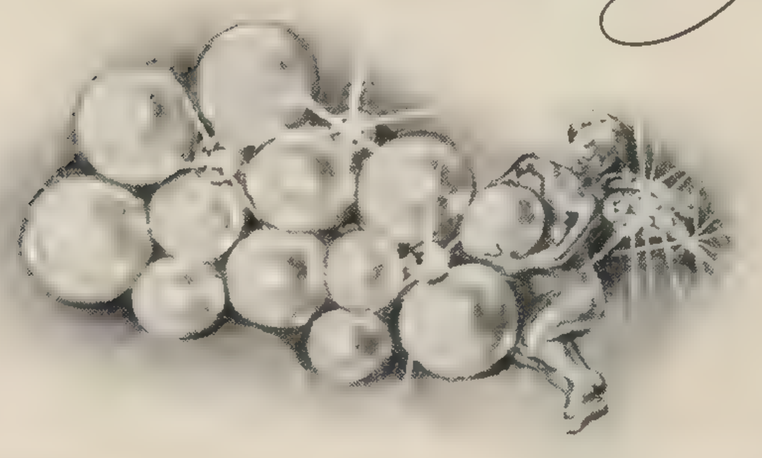

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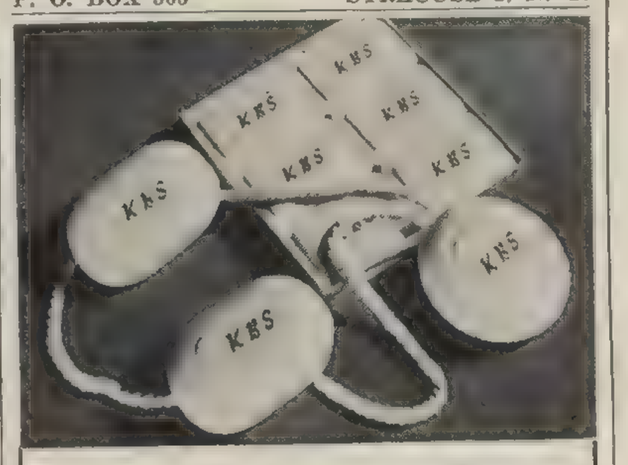

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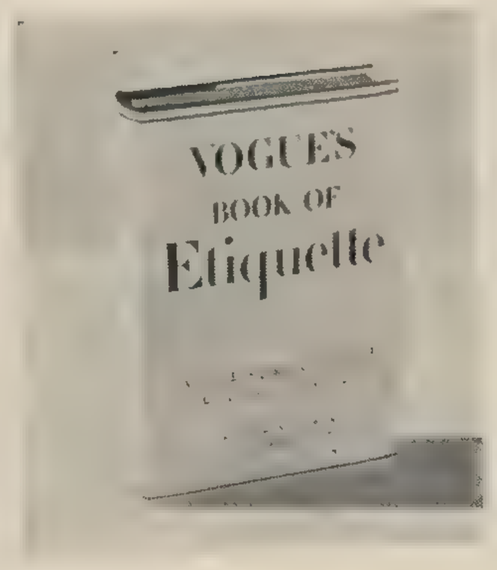

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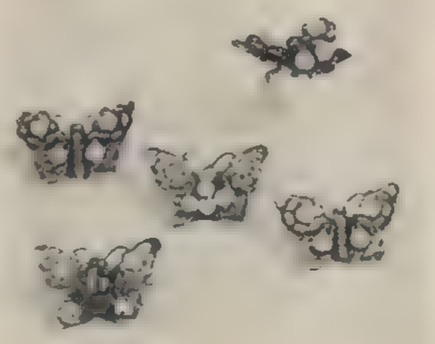

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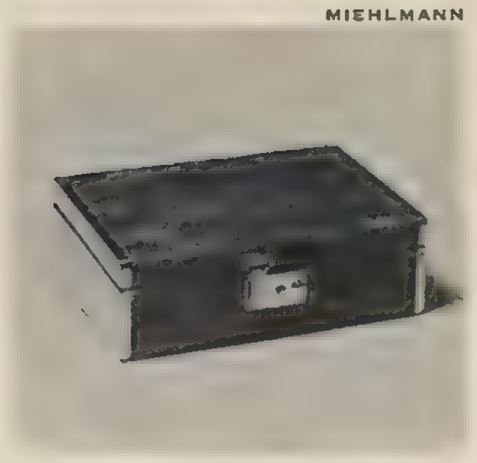

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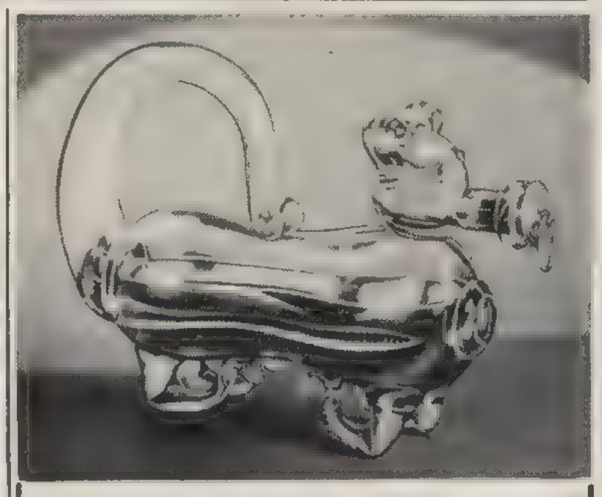


Amusing Dog Decanters

They are smart! They are new! They are different! Decanter in shape of a dog has a curling tail which forms a handle, holds a metal stopper in its mouth. Made of imported handicraft glass.

Capacity 1½ pts., 9½" tall.

$25.00 pair $12.50 each

Parcel post not included.

Alice H. Marks
9 West 57 St., New York 19, N. Y.

NAMECHAIN

Personalized
KEY CHAIN
Spells **YOUR NAME** *in full...*

Durably Constructed

The Perfect Gift

Each NAMECHAIN made to your order—up to 14 letters allowed. Packed in gift box. Orders shipped in 48 hours. Tax and postage included in price.

Guaranteed
SATISFACTION OR MONEY REFUNDED

★ GOLD COLOR $3.50
STERLING ★ SILVER $7.00

Not sold in stores —order direct from

NAMECHAIN MFG. CO.
19 E. Pearson St. Dept. 21 Chicago 11

the FINEST *in Individually* MONOGRAMMED NECKWEAR

NINE RICH COLORS
FINEST SILK CREPE
PURE DYE MONOGRAMMED TO ORDER

7.50

GREY
WINE
NAVY
GREEN
BROWN
COPPER
MAROON
ROYAL BLUE
POWDER BLUE

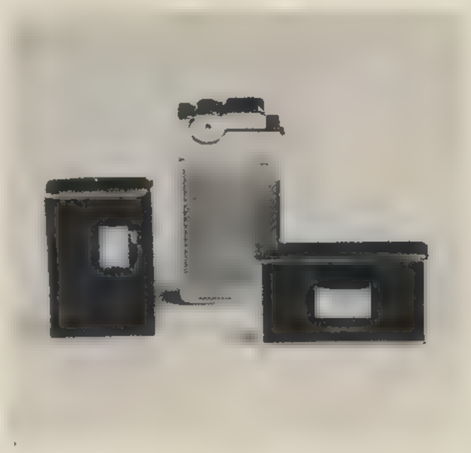
MAIL ORDERS FILLED
Postage Prepaid
Sorry No C.O.D's

"The Ideal Gift"

Manufactured by
MORRIS DISNER & SONS
6546 CASS AVENUE • DEPT. V
DETROIT 2, MICHIGAN

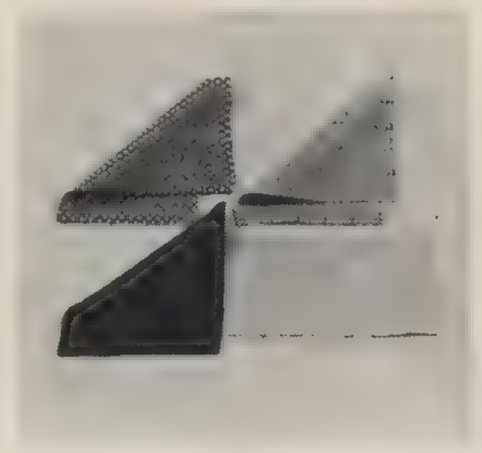
Shop

SOUTHBOUND THOUGHT. A beach robe of shell-patterned terry cloth. Cut full and sweeping in back, it has two large patch pockets, a standing collar which ends in an ascot. In white, grey, yellow, sand, or pink. $35. From Kerge's, 568 Madison Ave., N. Y.



THREE IN ONE. A cigarette lighter that slips out of its coat, which can be silvery (rhodium plated), or black enamel, or red cobra. The lighter plus its three changes, $15. By A. S. R. At Saks Fifth Avenue, 611 Fifth.

FROM VERMONT, all sorts of sweetness from maple trees. Among them: syrup, churned sugar, a pound of butter, a pound cake of hard sugar. The set, $7.95 postpaid. The Josselyns, Box 147, Dedham, Massachusetts.



CHRISTMAS thought for someone who loves fine materials. Tweed by the yard from Old Lyme Hand Weavers, Old Lyme, Conn. If you prefer a certain colour, a certain sort of pattern, make a note of it; they will send samples.

CIVIL WAR MILITARY RELIC

Ideal Gift for Sportsman or Collector

Very limited number in existence

Genuine ¼" thick, black leather CIVIL WAR, Federal Cavalry, CARBINE-SOCKET converted into an Original & Attractive CIGARETTE or MATCH HOLDER, all cleaned & polished. Label giving historical data is glued to base. Over-all dimensions with Contents: approx. 3" dia. x 3½" high. Holder & Cigarettes packed & shipped prepaid anywhere U.S.A.

(No C.O.D.'s, please) **Price: $4.75**

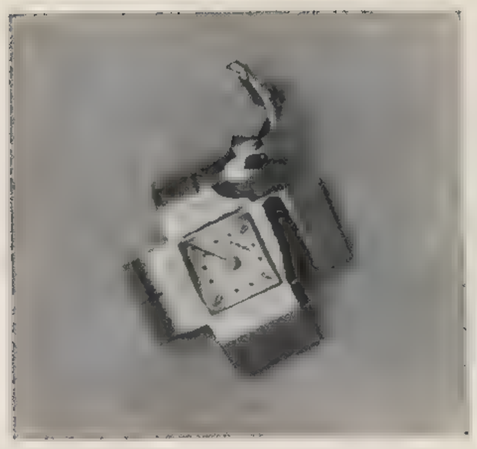
H. M. ARMFIELD, Importer
746 S. Lake Ave. Pasadena 5, Calif.

Hound

. . . on the search

SHIRTWAIST of white wool striated with fine red, green, and gold metallic thread. It has pearl-bead studs and cuff links, is light warmth under any suit jacket. To order in sizes 10 to 18. Muriel Evarts Original, Hotel Winthrop, Meriden, Conn. The price, $29.50.

LUXE PRESENT, and real. Gold (14-K) earrings shaped as leaves, strewn with diamonds, which sparkle as merrily as Christmas snow. The price, $875 tax inc. The place to buy them, Frank S. Hartley, 1 East 57th St., N. Y.



FROM SWITZERLAND, a small neat watch to make a point of bright, a point of time, on your collar, your pocket. Of stainless steel, $71.50 tax inc. By Juvenia. From Georg Jensen, 667 Fifth Avenue, New York City.

MIEHLMANN

A STUD BOX (or a small jewellery box as you wish) of sterling silver, shaped as a stiff and formal collar, with a small stud as handle. Lined in velvet, $15 tax inc., postpaid. Firestone & Parson, 344 Boylston St., Boston.

EVENING SUSPENDERS

The nicest gift we can suggest for the nicest man you know are black moire evening suspenders elegantly lined with white.

$4.00

Hand-painted initials, $1 extra

Allow 2 weeks for marking. Postpaid. No c.o.d.'s

Trade Winds

Dept. V115

141 NEWBURY STREET, BOSTON 16, MASS.

(B.) Men's Topgrain Leather Tie-fold. Holds a dozen or more ties. Brown or Russet. Regimental striped lining. Hanger disappears neatly when folded. $5. Initials in Gold Free on leather items (except COD's).

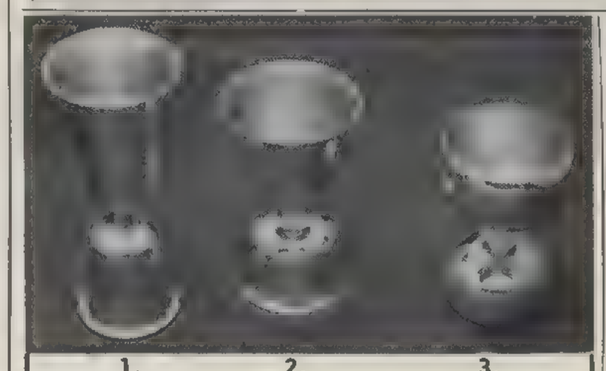
Add 25¢ postage on mail orders

(C.) Ladies' Quickfold Pocket Umbrella (12" Long). Celanese plaids and stripes. Also Red, Blue, Green, Black. $8.95.

(A.) Ladies' Fitted Zippered Dressing Case. Smooth Aniline Topgrain Cowhide. The "gold look" of brass fittings with brown leather or the silver "gleam" of chromium with black leather makes this a gift fit for a queen's dresser—and for traveling. Ten fittings. Nylon Hairbrush. $27. *All items include tax.*

(D.) Men's Folding Pocket Umbrella (15" Long). Opens full size. Black only. $14.95.

LEED'S, 545 FIFTH AVENUE, NEW YORK, N. Y.



1. 2. 3.

A Decorative and Useful Gift

One and two ounce Sterling Silver jiggers to enhance the appearance of every bar and insure the correct proportion in every drink. Economical, too, eliminates mixing by guess.

1. $8.50 2. $9.50 3. $10.50

Ideal Christmas or thank you gift in remembrance of convivial gatherings. Send check or money order, sorry no C.O.D.'s. Postage paid—Tax included.

GEORGE L. ARONSON
Jewelry Salon
420 Boylston Street
Boston 16, Massachusetts

What a gift for *The* Man!

If you can bring yourself to part with it.

SECRETS OF WORLD'S BEST CHEFS AND BARMEN. *ESQUIRE* CALLS IT "WONDERFUL."

THE Gentleman's Companion

By CHARLES H. BAKER, JR. The 700 greatest masterpieces of food and drink. The gourmet's dream. Recipes nowhere else obtainable. 2 mouth-watering volumes: *The Exotic Cookery Book* and *The Exotic Drink Book.* Formerly $15 in a very *Limited Edition.* Now complete at only *$5.95* the set.
Order from CROWN PUBLISHERS, Dept 11-B, 419 4th Ave., N. Y. 16. Save postage by remitting now. Refund in 10 days if not completely satisfied.

PORTABLE DRIVING RANGE

A gift to delight any golfer

Any golfer, expert or beginner, will love this portable driving range. Swing away indoors or out—rain or shine. Captive ball snaps back to teed position. No damage to carpet or lawn. Healthful fun for everyone.

Imagine a 250 yd. drive in your living room! Unbelievable? Try it! Order NOW for Christmas.

KEEP IN FORM— CUT YOUR SCORE— THRILLS GALORE!

Complete, 3 balls, target, instructions. Express charges collect. No COD's.

$7.95

MASTERCRAFT PRODUCTS
60 SOUTH ST., BOSTON, MASS.

THE IDEAL GIFT FOR YOUR MAN

This improved pipe knife will really please him. It cleans, tamps, scrapes his pipe just the way he wants to . . . it's a fine pocket knife too. A neat 2⅞" long, it has custom-made steel blades, attractive rosewood handle, nickel silver trim. Packed with suede leather purse in a velvet-lined gift box. CAMILLUS is one of the best known names in pocket knives.
No. 213—$3.95 each, postpaid.

CAMILLUS *has the edge!*

CAMILLUS CUTLERY CO.
60 East 42nd St.
New York 17, N. Y.

look again, mr. claus!

costume jewelry lorgnettes

Bless you, Santa—for giving her glasses that are always at her fingertips, yet also an important costume accessory. No more frantic purse rummaging for glasses to scan a menu or theater program—because these gracious lorgnettes are ready to serve her at the flip of a finger! Exquisitely wrought in sterling silver or gold—*exclusively designed for The House of Vision.*

1. PIN LORGNETTE. *Sterling silver with genuine amethyst, turquoise matrix or topaz,* $31.50*
   In 14K gold with genuine tourmaline, garnet or amethyst, $135*
2. WATCH LORGNETTE. *Gold filled,* $58.50*
   In 14K gold, $155*

Both have 17 jewel Swiss movement, guaranteed for one year against mechanical imperfections.

Single vision reading lenses to her own prescription, $5.00 additional.

*Plus federal excise tax.

MAIL ORDERS PROMPTLY FILLED
Sorry, no C.O.D.'s

The House of Vision

30 NORTH MICHIGAN AVENUE, CHICAGO 2, ILLINOIS

HEAVENLY ROBE

for a

CHRISTMAS GIFT!

Flattering peignoir of soft, warm basket-weave pure wool: with removable fur collar of snow-white lapin. In all sizes.

$59.95

BOURNEFIELD
linens—trousseaux—lingerie
660 Fifth Avenue, N. Y. 19

for your COAT or SUIT
a LEOPARD GILET
by John L. Hochland

A smart velveteen print direct from designer to you at a low..... $4.95 Postpaid

Order by mail or come yourself to **John L. Hochland,** Suite 509, 68 W. 58th St., New York 19, N. Y. the suit shown is from John L. Hochland's made to order collection at $165

Not responsible for cash mailed, use check or money order.

Luxurious
Natural
Hudson Bay
Sable Scarfs
$50 a skin and up
plus tax

Lewis & Lewis furriers
65 fifth ave. new york
at 13th street...

PERFECT MINIATURE WESTERN SADDLE

Anyone who loves horses and collects their gear, or any collector of miniatures will be delighted with this perfect miniature of a western saddle. It includes horn, lariat, girth and leather-covered stirrups. An inspired gift for any horse lover. 3½ inches long—only $5.00, postage prepaid. Your money back if you are not delighted.

"little joe" **Wiesenfeld Co.**

Dept. B-59

Baltimore 1, Maryland

Shop

A WEEK FROM TODAY—what will your coiffure look like? That is one of the chief concerns of Emile of Rockefeller Plaza, whose pleasant quiet salon is at 30 Rockefeller Plaza. Mr. Emile has some very definite ideas of how to make the best of your hair, how to keep your head in shape. He believes that when the hair is shampooed and still wet, it shows what it wants to do. So, he shapes it then within the natural (or artificial) wave. Further, by balancing its weight against the amount of wave, a week from the day it is cut and set, it will still be tractable, still neat.

GIVE A REAL JEWEL. Cultured pearls and airy gold (14-K) links form a bracelet ($80), a dangle ($50), an earring ($130 the pair; all, tax inc.). Designed by Otto Grun. Ransohoff's, 259 Post St., San Francisco, California.

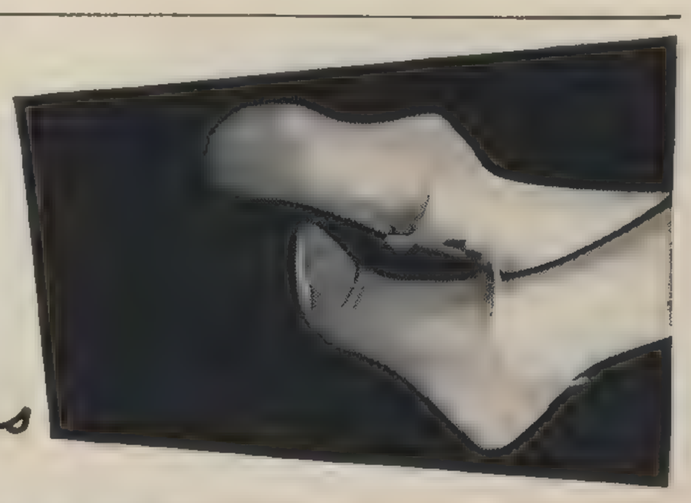
CHEESE IN CROCKS, to fill the bottom of a Christmas stocking. Cheddar in port wine, Gorgonzola in brandy, Swiss in kirsch, or Edam in Sauterne. $1.15 for 8 ounces, $1.75 for 12. Vendome, 415 Madison Avenue, N. Y. C.

FROM URUGUAY, small gloves for moppets and slightly older children. Made of 100% wool, they come in grey, white, red, or blue, banded with two colours. $1.85 a pair postpaid. Good Neighbor Imports, 16 E. 50th St.

pussyfoots

Suede gloves for your feet. Wear them morning, noon or night for luxurious comfort. Scarlet, kelly, black, royal blue, brown, piped in gold, $7.50 postpaid...also 24K Gold Kid, $15.00 postpaid. Send shoe size and tracing of foot to

Voris



8660 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA

Hound

. . . on the search

STICKPINS of jade on gold-finished silver to make much of a small black hat, to wear clustered on a scarf. Each, $9 tax inc., postpaid. You can order them from Philip Klein, 519 Grant Avenue, San Francisco, California.

FOR YOUR BREAKFAST newspaper, or a favoured mystery at night, a plastic and metal book rest which takes any angle best for you. $13.35 tax inc., postpaid. From V. C. Morris, 140 Maiden Lane, San Francisco, California.

GOURMET Cork Puller which eliminates broken corks, works on the principle of two catching steel prongs. Wooden handle with plaque for initials. $5, tax inc., postpaid. Pee Wee House, 11046 Barman St., Culver City, Calif.

MIEHLMANN

FOR FECKLESS FEET, the opera pump in variation. This one with a small widow's peak rising over scrollwork. In black or brown suède, with high narrow heel. $24.95 from The French Bootery, 19 East 57th Street, N. Y.

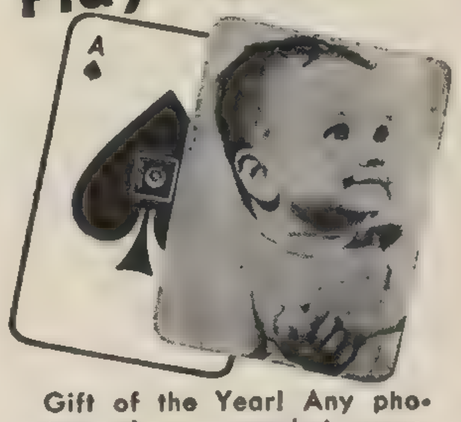
coin lorgnette
Exclusive Lugene Design for Men and Women

Yellow gold filled case in smart hob nail design. Lorgnette released with a flip of the finger. Convenient, unbreakable accessory for a woman to carry in her handbag . . . or attach to the companion bowknot pin and wear on her lapel. For a man to attach to his key chain . . . or tuck in his waistcoat pocket for quick-scanning of a menu, finding a phone number.

$25.00 (tax included) lenses extra
$30.00 with bowknot pin
Also available in 14K Gold, $150.00 (tax included)

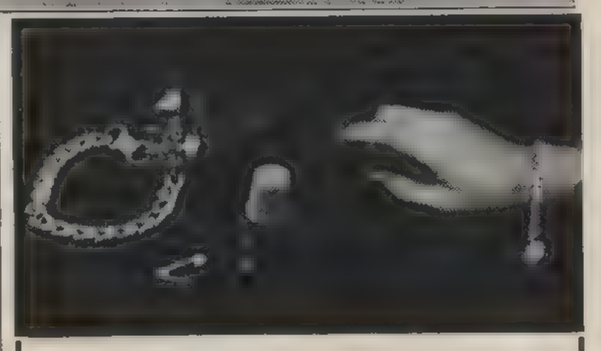
LUGENE INC Guild Opticians
604 Madison Avenue at 58th Street, New York City

A♠ Your Favorite Photograph on Playing Cards



Gift of the Year! Any photograph or snapshot—yourself, the baby, house, dog, of whole family—on playing cards, in gift box. Your photo returned. Send favorite print and check for $5.85. 3 weeks delivery.

PHOTO PLAYING CARDS ♥
Box 104, 752 Fulton St., Fresno, Calif. A
Money returned if not satisfied.



Beauty-Duty
CHARM BRACELET

More than just a fashion accessory! The big apple of this gilt bracelet harbors a first-aid supply of needles, thread, thimble and pins . . . comes in very handy in case of stocking-runs or sagging hems. A wonderful gift for Christmas Eves . . . and just $2.75, including tax and parcel post charges prepaid.

Sorry, no C.O.D.'s

BRUCE WALTHER of Hollywood
5143 Fulton Avenue
Van Nuys, Los Angeles California

Mary and her Little Lamb
MUSICAL DOUBLE DOLL

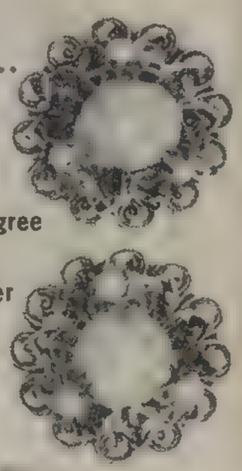
This popular nursery-rhyme doll is pretty in aqua. Turn her over, find the ever-present lamb dressed in pink. The Swiss music box inside appropriately plays "Mary Had A Little Lamb." 13" high. $9.25 postpaid. Sorry, no CODs.

Send for Christmas Catalog

3 E. 43rd St. New York 17 G. SCHIRMER

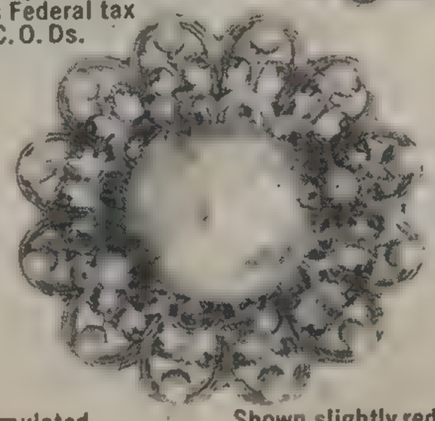
MARJORIE RAVEN
698 Madison Avenue (near 62 St.)
New York 21, N.Y.

FOR A LOVELY LEADING LADY...



Dramatic yet dainty brooch and earrings, with a baroque pearl* playing prima donna in a delicate setting of antique gold-plated filagree and smaller pearls*. Glamourous star of your season's wardrobe, whether worn alone or clipped to your pearls in the rich new manner.

Brooch, $7.50
Earrings, $5.00
Plus Federal tax
No C. O. Ds.



*Simulated Shown slightly reduced

Helen Francis The most luxurious bath "this side of heaven".

"Oceans of bubbles", not a bathsalt, makes water velvet soft.

The gift supreme for yourself and loved ones.

Two full pounds in each amazingly beautiful glass decanter. Enough for 32 baths, exotically perfumed, each in its true blossom color. Your preference: gardenia, honey suckle, carnation, apple blossom, pine.

Sold directly, **$3.95,** tax and postage paid.

MURPHY CHEMICAL CORP. Grand Central Palace Suite 839V, New York 17

Discoveries

If you long to give him "something grandish" from Bronzini Ltd. (15 East 53rd Street), and your purse does not permit a tie-silk robe, give this unusual Cologne for Men. The Bronzini-designed bottle is, you may be sure, a handsome one. The fragrance is a smooth spice-blend.

The good-looking cocktail shaker bottles shown here hold Gourielli's Here's How Cologne and After-Shave Lotion respectively. Excellent accessories, we think, for a gentleman's dressing room (or for his half of the bathroom shelves). A nice way to toast Christmas eve. 16 East 55th St.

Rediscovered for Christmas: Knize Ten Cologne and Toilet Water. These are apt to be old favourites of the man-on-your-list—or future-favourites if he has never tried them. Each bottle of Toilet Water is packed in a miniature crate that needs (happily!) no additional wrapping; 24 East 56th Street.

YOU NAME IT . . . WE FIND IT

Gifts, Wearing Apparel, Home Furnishings. We'll send it anywhere you wish!

London or Los Angeles, Buenos Aires or Berne . . . no distance is too far, no shopping assignment too difficult for us to carry out. The locally unavailable fashion design, the hard-to-find furnishings for the home . . . if it's anywhere it's in **New York,** and if anyone can find it, our experienced shoppers can.

Whatever the size, shape or weight of your order . . . we'll comb New York's fine stores until you (or your friends) receive what you ask for. At most, there's just a **nominal charge.**

Send us a list of what you want . . . and include pertinent information such as size, color, etc. Enclose your check for the approximate amount you want to spend . . . have a little faith in our judgment . . . and leave the rest to us.

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366 Fifth Avenue, Suite 711
WI 7-1683 • New York 1, N. Y.

XMAS TREE BASES THAT TURN AND PLAY TUNES!

They turn your beautiful tree and play 2 Xmas tunes while they turn. Adjustable socket holds tree firmly.
Above: Holds ¾" tree trunk, $12.50
Below: Holds 2¼" tree trunk with electric cord, $29.50. Sent ppd.
Send check or M.O. Refund within 10 days.
WRITE FOR OUR FREE GIFT CATALOG
SWISS COMMERCE, INC.
Dept. V-5, 17 West 57th St., N. Y. 19, N. Y.

***NEW* TELEPHONE SECRETARY**

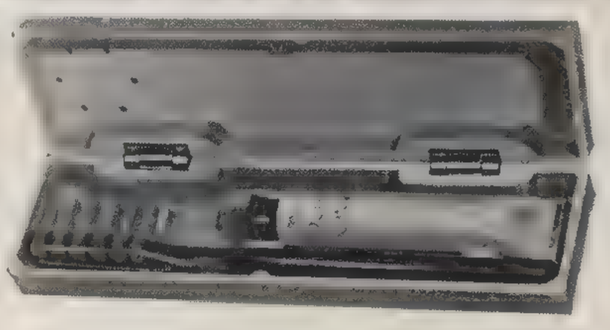
Tel-Sec keeps pad and pencil at your finger tips—in handy, rigid, pull-out drawer. Ideal for home, office, shop, store. All metal. Non-breakable. (Not plastic.) Beautiful enamel finish matches phone. Installed instantly—simply snap into place. No more hunting for paper or pencil—or writing on wall—uses ordinary pad and pencil. This is the *original, all-metal* Tel-Sec, with over 100,000 enthusiastic users. Order yours today!

COMPLETE SATISFACTION OR MONEY BACK

An Ideal GIFT
ONLY $2.65
POSTPAID
•
Keeps Pad and Pencil Handy
•
Fits Your Phone or Money Back

5x7½ oblong, $2.65; 5x6 oval and 5½ round, $2.95; 5½x9, $3.95. Extra refill pads, 20 for $1.00. No C.O.D.'s.

LANKO INDUSTRIES SALES DIVISION
(Exclusive Nat'l Distributor)
6774 Taft Dept. V-11 Detroit 8, Mich.



TAKE IT EVERYWHERE

Unique, plastic **DENTAL KIT.** Practical for purse, guest room and office.

ATTRACTIVE USEFUL GIFT.

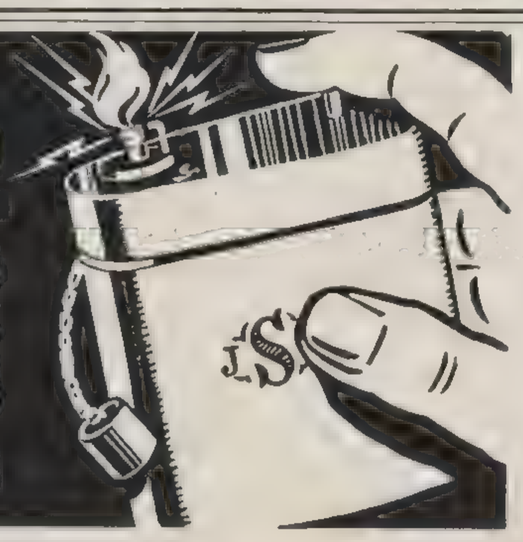
In Ivory, Chinese Red, Ebony Black. Complete with Nylon Toothbrush and Standard Tooth Paste.

MORSKIL COMPANY $1.00 Postpaid
415 Lexington Ave. • Dept. V2 • New York 17, N. Y.

ELECTRONIC Cigarette LIGHTER
SENSATIONALLY NEW!

A distinguished table cigarette lighter! Beautifully finished in white or maroon plastic and designed on a completely new electronic principle—just press the button, and bzzp—your light! Three-letter monogram at no extra cost. Sorry, no C.O.D.'s. $8.75

ELECTRONIC LIGHTER CO.
143 AMERICAN RED CROSS BLDG. DETROIT 1, MICH.



LIGHTHOUSE BIRD FEEDER

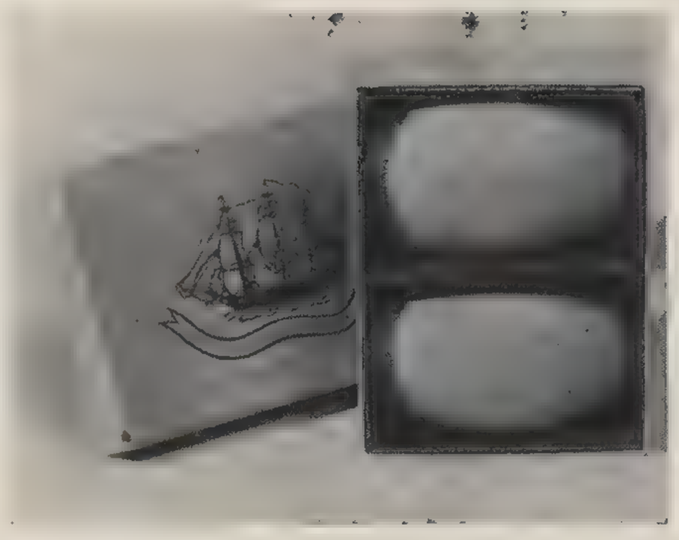
A large feeding station that is a miniature Yankee Lighthouse. Hollow glass with removable top. Easily filled with seed. The white globe with clear windows shows amount of seed remaining. Feed flows out bottom onto large, round tray that will accommodate many birds. Attractively made, it adds cheer to the winter garden. Size—12" x 12". $9.50

25c extra if mailed west of Mississippi.

Write for free folder of useful, attractive Yankee gifts. Gift cards enclosed with orders mailed direct to recipients.

Massachusetts House WORKSHOP • LINCOLNVILLE, MAINE

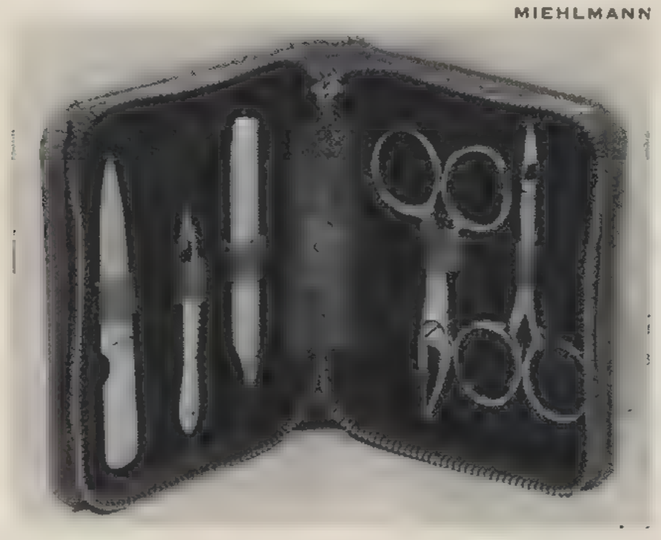
for men



He probably likes a present of soap as much as you do. Recommended: Shulton's Early American Old Spice. Two large, easy-to-grip bars, sturdily scented, certain to last well into the new year. Old Spice soap in a red-lined box is at Lord & Taylor.

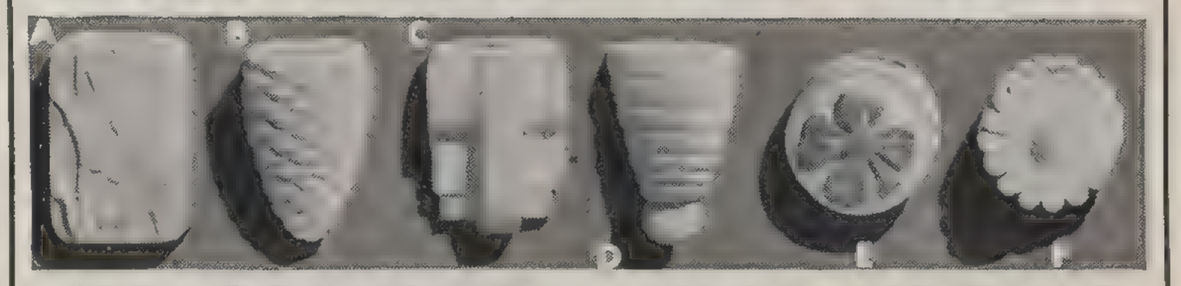
Does he travel? Does he rush around with a mélange of bottles and jars just before train time? One solution: Lenthéric's handsome, flattish case of highly polished leather that holds the essentials of en-route grooming—won't tip or spill on a fast-moving train. 745 Fifth Avenue.

MIEHLMANN



This satin-soft leather case by Wiss holds the wherewithal for a nail-grooming session (masculine gender). Each easy-to-wield instrument is precision perfect, would meet with the approval of the most particular man. Bloomingdale's.

PRICES HAVE NOT RISEN



*FRAGRANTAIRE HOUSE PERFUME

Keeps Your Home Fresh and Fragrant

Perfume each room and closet to your personal taste. Pour into hanging porous-clay perfumers (see illustration). Spoonful imparts garden-freshness for days. An inexpensive luxury.

Hanging Wall Perfumers: Choice of 6 artistic models, 50c each. Specify by letter (See illustration) A, B, C, D: 4" high, 3" wide; E, F: 3" diameter.

Your Choice of 20 Delightful Scents: *Apple Blossom, Bouquet, Carnation, Cedarwood, Chypre, Gardenia, Honeysuckle, Jasmin, Lavender, Lilac, Mountain Pine, Narcissus, Oriental, Rock Garden, Rose, Sandalwood, Spice & Herbs, Trefle, Violet, Wistaria.*

2 oz. bottle—50¢; 4 oz.—90¢; 8 oz.—$1.60

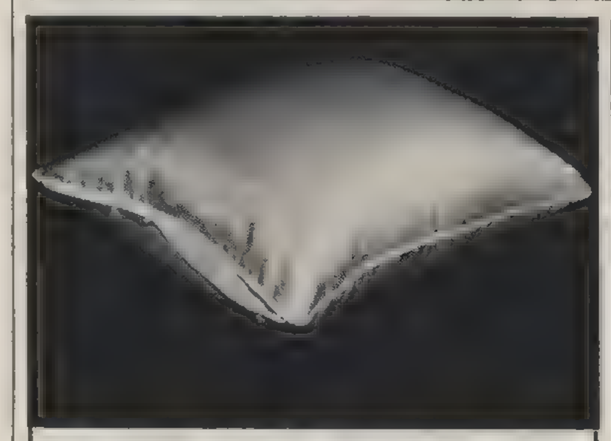
CHRISTMAS GIFT BOXES CONTAIN
Perfumer & 2 oz. Bottle $1.10
Perfumer & 4 oz. Bottle $1.60
Perfumer & 8 oz. Bottle $2.50

Specify perfumer, scent and size bottle

For any and all social occasions, a perfect gift and prize, whose sweet perfume will be a continual reminder of you.
If you send remittance with order, we pay postage—or we will ship C.O.D., plus postage.

Reg. U. S. Pat. Off. *Store hours: 9 A.M.–5 P.M.*

FRAGRANTAIRE CO., DEP'T V-11, 114 Lexington Ave., New York 16, N.Y.



Now—MR. & MRS. PILLOW!

NOBODY will suspect that under your snowy white pillow case you can always identify your pillows—his BLUE, yours ROSE.

The finest made—extra well filled with pure white 100% European goose down in downproof ticking with an attractive zippered cover of luscious blue or rose* satin, quickly removable for sunning or laundering.

Luxurious, sanitary—a grand gift to others—a swell treat to yourself. Size 21" x 27".

$22.95 pair ppd. **$12.50** single ppd.

*Also available in white at same prices.

BEAUMOND DISTRIBUTORS
133 Lexington Ave., New York 16, N. Y.

Combination Cigarette Server and Lighter

Sheffield-type Cigarette Urn and Lighter gracefully designed in Georgian tradition. 8¾ in. high; heavily silver-plated; protected by tarnish-proof lacquer. Dependable 'Evans' lighter is removable for added convenience. Grand gift . . . "at home" in any setting. Prepaid, tax included..... **$15**

Send check or money order. Sorry, no C. O. D.'s.

MALCOLM'S
HOUSE & GARDEN STORE
530 N. Charles St. • Baltimore 1, Md.

A DIRECT HIT

with your card playing friends and relations—not to mention yourself, is this excellent set of 100 *interlocking* monogrammed plastic poker chips, in a combination of 50 white, 25 red, and 25 blue. Specify monogram, one name or coin denominations. Set of 100—$3.95 postpaid.

. . . and is there anyone who won't hug you for a set of wonderful long wearing plastic Kem playing cards? (We've used ours constantly for 3 years and they're like new.) They are washable and guaranteed for at least 600 rubbers of bridge. In two beautiful new patterns:—

Two decks in a plastic box.

Cameo design $7.00 double deck
Carnation (Deluxe) $7.50 double deck
Pinochle (not shown) $7.00 double deck
Sorry, No C.O.D.'s

Carla Jill Studios "headquarters of the unusual" Northport, Long Island, N. Y.

Send for Gift Catalogue

FUR TIPPETS

Spice for suits, small but precious fur neckpieces add fashion's new note of nostalgic charm.

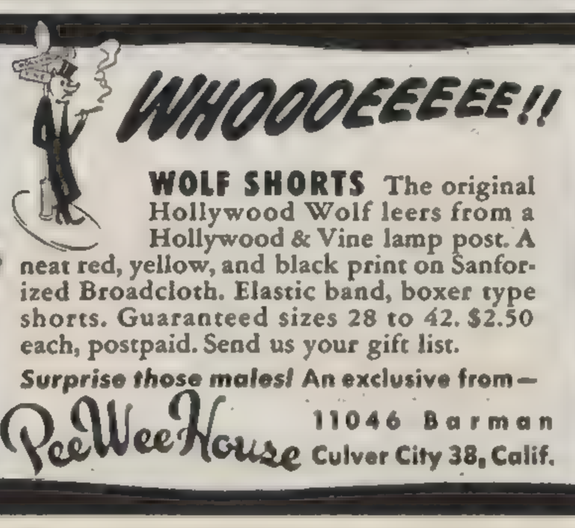
Jabot of real Mink tails, natural dark ranch or silverblue **$12.75**

Chou of fine Ermine tails, tied with a black velvet ribbon-bow. **$3.95**

Prices include Federal tax and postpaid

Sorry, no C.O.D.'s

CUSTOM FURRIER
Harold J. Rubin
52 EAST 56th ST. NEW YORK, N.Y.

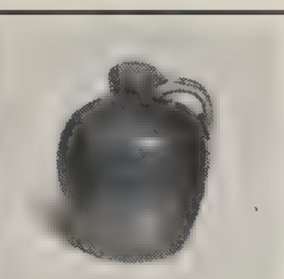


WHOOOEEEEE!!

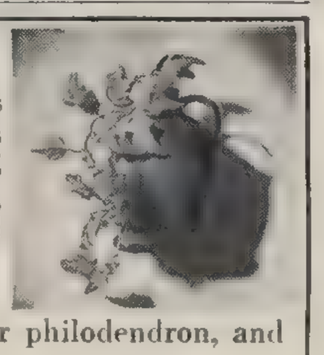
WOLF SHORTS The original Hollywood Wolf leers from a Hollywood & Vine lamp post. A neat red, yellow, and black print on Sanforized Broadcloth. Elastic band, boxer type shorts. Guaranteed sizes 28 to 42. $2.50 each, postpaid. Send us your gift list.

Surprise those males! **An exclusive from—**

PeeWee House 11046 Barman Culver City 38, Calif.



TWO GIFTS IN ONE!



Nothing could be sweeter than this EARTHENWARE JUG with 8 ounces of VERMONT'S BEST MAPLE SYRUP. The Jug comes in Soft Blue, Green, Rose, Two-Tone Brown and Brown, with wall bracket.

After the Syrup is used the Jug may be mounted on its wrought iron bracket, filled with ivy or philodendron, and will continue as a reminder of your thoughtful giving.

$2.25 postage prepaid

Indicate color desired. **No C.O.D.'s, please.** *Order by mail.*

WORKSHOP GIFT MART — *LITTLETON, NEW HAMPSHIRE*

Discoveries For Men *continued*

Choice NUTS • NUTCRACKER • Picks

All Beautifully Gift BOXED

Here is a present so different, so universally acceptable, it can go to everyone on your list! Three pounds of the finest nuts obtainable and a beautiful nutcracker with two picks . . . all packed in a gay colorful holiday gift box.

The nuts are paper-shelled pecans, jumbo filberts, plump English walnuts, almonds, and Brazil nuts.

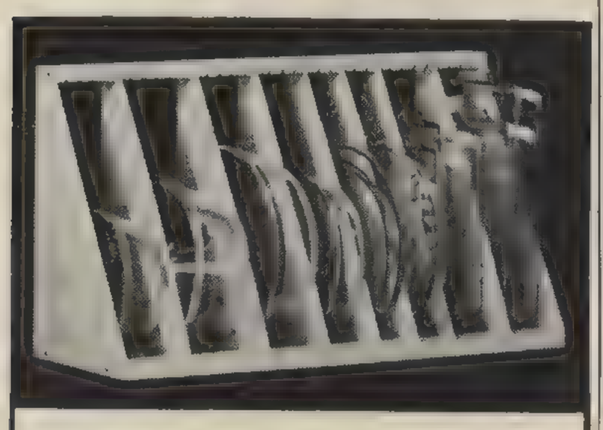
The nutcracker is the best obtainable, heavily plated with glistening chrome. It lasts a lifetime . . . and it cracks nuts without crushing the meat. The picks are attractively made and complete the set.

Let us handle your gift problem! From your list, we will ship as you direct, so the gifts arrive in time for Christmas. Included will be an exclusive full color Christmas card which we will sign as you designate. With orders of 25 or more, we print your name on the card, FREE. *Shipments made direct to you will arrive by December 10 with blank cards for your use.* Send check or money order to Department Y.

$4.95 delivered anywhere in the United States. Tax, postage and insurance included. Box size 9 in. x 13 in. x 2¾ in.

Reimer Denree Company
P. O. Box 946 Kansas City 10, Missouri

This Tawn Travel Kit resembles the most ingeniously packed Christmas stocking that ever happened. The plastic, fold-up case holds everything from razor to headache pills—miniature, replaceable bottles of every possible in-transit need. You can buy it from McCreery's.



PROTECT your PYREX and other baking dishes

Now no more clumsy "stacking" of odd-sized baking dishes! No more slipping, breaking or chipping! Sensational new "A-Just-O" efficiency rack fits right into your kitchen or pantry shelf. Adjustable partitions accommodate all shapes of trays, pots, pans, bowls, etc. Made of sturdy 2" slotted strips, plywood partitions. Clean, unfinished wood 24" long, 12" high, 9" deep. Shipped knocked down, easy to set up. Postage prepaid, only $4.95

Money-back guarantee, of course, but no C.O.D's. please

NATIONAL MAIL ORDER CO.
831 W. Washington Blvd. Dept. AN
Chicago 7, Ill.

FREE! 36 PAGE CATALOG OF UNUSUAL GIFTS

from one of New York's most famous stores

Write today for your copy of the Lewis & Conger Christmas Catalog. 36 pages—more than 265 unusual gifts. Ask for catalog V-15.

A favorite with Lewis & Conger fans:

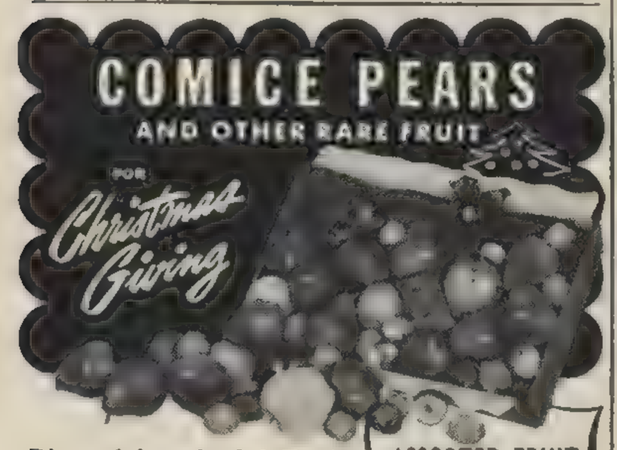
KEEPS COFFEE PIPING HOT —this genuine Thermos Coffee Jug. Fine, too, for hot milk at bedtime. Handsomely designed, in polished chromium plate. Hinged cover. 11 oz. capacity, $22.50 20 oz., $25.00

LEWIS & CONGER
Ave. of Americas at 45th St., New York 19, N.Y.

MIEHLMANN

Pamper him with a combination present of Jean Naté's After-Shave Lotion and Talc. Both packages come in a functional plastic case, convenient for travelling. A few drops of After-Shave lotion are also a good idea for a really bracing bath. Saks Fifth Ave.

COMICE PEARS AND OTHER RARE FRUIT FOR Christmas Giving



ASSORTED FRUIT CHEST $5.75 Express Prepaid

Pinnacle's colorful Fruit Chest, brimming with creamy textured Comice Pears, big yellow and red Apples, Walnuts, and other "surprise delicacies," makes an impressive gift for family, friends and business associates. Guaranteed delivery, PREPAID to all U.S. Express points. Gift cards enclosed. Send gift list—we'll do the rest. No stamps. No C.O.D.'s.

DELIVERED PRICES (Order by Number)

No. 1 Deluxe Box (10 to 14 pears)	$ 2.95
No. 2 Deluxe Box (18 to 24 pears)	4.75
No. 7 Asst. Fruit Chest (about 14 lbs.)	5.75
No. 5 Asst. Fruit Basket (about 18 lbs.)	11.85

For Fruit Club Prices see Catalog.

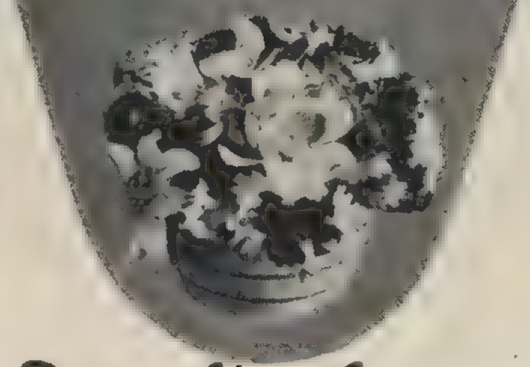
WRITE FOR FREE CATALOG

GIFTS

PINNACLE ORCHARDS
421 Fir St., Medford, Oregon
Rush Free Color Catalog to:

Name
Address
City Zone State

BRITAIN'S FINEST



Denton China Centrepiece

To grace any Christmas Table: beautiful, imported Flower Bowl, with bone china bouquet of English wild flowers. Hand shaped and painted by the renowned Denton China Company of Staffordshire. The ideal Christmas Gift. About 4" high, 5" diameter. Postpaid, $8.95.

Send for Christmas Catalogue of Imported British Gifts $1.95 to $44.50

OVERSEAS ASSOCIATES, INC.
Import Station
136 West 22nd Street, New York 11

THE *FINEST* of famous West Chester, Pennsylvania, mushrooms, plus rich creamery butter, milk and spices . . . a different ultra-delicious spread for canapes and sandwiches. Wonderful, too, for mushroom soup—just add milk or cream, four to one. Superb for steak sauce!

2—5 oz. cans $1.00 ..... 12 for $5.50

Rich, creamy VICHYSSOISE
3—19 oz. cans $1.00 ..... 24 for $7.00

CONSOMMÉ 4—19 oz. cans $1.00 ..... 24 for $5.50

Small peeled, cooked POTATOES
4 No. 2 cans $1.00 ..... 24 for $3.50

ALL POSTPAID EAST OF MISS.—WEST ADD 20%

Penn's Manor Products
CORNWELLS HEIGHTS 5, PA.

TIE TENDER

The ANSWER to—"Where shall he put his ties." Keeps them neat, easy to select. Sturdy transparent hangers hold ties securely and move freely on chrome bar. Mahogany plastic back 15" long. Simply install with 2 screws.

$3.50 postpaid For 30 ties
For 40 ties $3.75 "
For 50 ties $4.00 "

Write for free catalogue. Dept. B

UTTAL'S Mount Vernon, N.Y.

Christmas watches

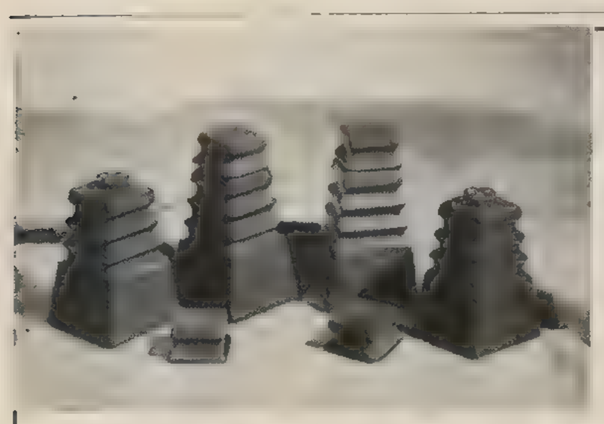
LIPSTICK WATCH (Lambert Bros.). 14-K gold case—Coty lipstick. Mathey-Tissot movement; $200*. Coty Salon.

BANGLE WATCH which clips on. Of 14-K gold with a 17-jewel Swiss movement, a curved crystal. By Concord. $260*. From Lambert Bros.

GRIGSBY

POCKET WATCH which tells not only time but the date, the day, and the state of the moon. When closed, it travels as a small, neat rectangle covered with brown alligator. "Calendermeto," by Movado. $125*. Tiffany & Co.

*Tax Included



A perfect gift for the "Hard-to-Please"

SPARKLING CERAMIC SPICE SHAKERS—

each filled with a special, delightful food seasoning. Unusual—attractive—re-usable. Nature's colors of the Southwest for the Holidays—'Jay Blue; Avocado Green; Sand; Citrus Yellow; Adobe Brown; Cactus Rose and Sage Grey.

SETS: Four (filled), $4.85

Six (four filled and two empty ready for your favorite sauces) $6.50

Postage prepaid.
Check or Money Order, Please.

TAMAR van DUEHEL P.O. Box 192, Glendora, California

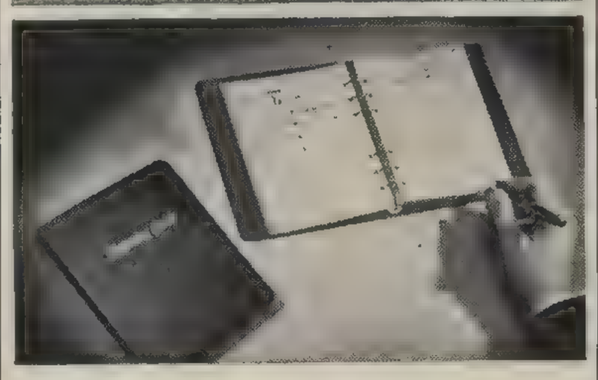
"Wow!" is what they'll say when they get this

45 lb. Super-Deluxe Assortment

Packed to the top with fresh-picked extra fancy oranges, grapefruits, tangerines, limes and kumquats. Crammed with dates in creme de cocoa, figs mellowed in brandy, sparkly crystallized fruit, crunchy whole pecan halves, luscious chocolate-covered citrus peel, cocoanut patties, assorted chocolates, fresh Florida honey in a stunning orange-shaped jar. Basket is beautifully made. Can be used later as hamper, picnic basket, or floor-piece. The perfect gift! *Order NOW.* Only **$18.25,** prepaid by fast express. Worth double.

Send check to Joe Sweeny's
HOBBY GROVE, Dept. 1311 Lutz, Florida
MONEY BACK IF NOT DELIGHTED

AN ENTIRELY NEW IDEA IN DESK CALENDARS



THE PLANNING GUIDE

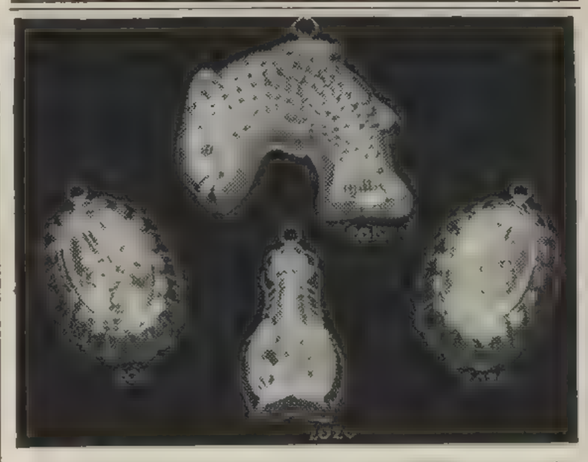
The modern memo-organizer. One of the most practical daily reminders ever developed! Handsome 7⅝" x 6½" loose-leaf binder, with scientifically planned memorandum, appointment and calendar pages that provide for *daily* and *weekly* organization of activities. Must be seen to be appreciated! A huge success already among professional and business people as well as in the home. THE IDEAL GIFT. Dark blue imitation leather cover, $3.95. Genuine Morocco Grain, $7.50. DeLuxe Genuine Pigskin, $11.00. 100% satisfaction guaranteed or money back. Postage paid when cash accompanies order. Discount on quantity purchases. Write Dept. K, Wilson Memindex Co. 149 Carter St., Rochester 5, N. Y.

$3.95

HOT EGGS WITHOUT BURNED FINGERS!

End the juggling act! Just clip your boiled eggs open with CRAX-EZY, and have fun at the breakfast table! CRAX-EZY is a practical yet inexpensive answer to your XMAS gift shopping problem. Makes a colorful novelty for XMAS stocking or tree, parties and showers. Durable plastic and stainless steel, in red, green, white, yellow and blue. Only 50c per set ppd., tax included.

CRAX-EZY
Dept. T, Box 247, Sta. K, Los Angeles, Calif.



GIVE that gourmet look to your Home and Table with gleaming copper molds. Replicas of famous antiques, you'll hang them proudly in your kitchen or informal dining room. Use to add epicurean distinction to molded salads, aspics and desserts. Or—newest thought—up end and fill with flowers, fruit, rolls or cocktail nibblings. Tin lined for taste assurance Write for booklet of other molds and gifts.

Style No.	Designs	Price
2011	Fleur de Lis, fluted sides, 6"	$2.75
2020	Lobster, fluted sides, 6"	2.75
2026	Pineapple, fluted sides, 6"	2.75
2050A	Curved Fish, approx. 9"	5.95

Merchandise guaranteed. Prompt shipment. Postpaid. No C.O.D.

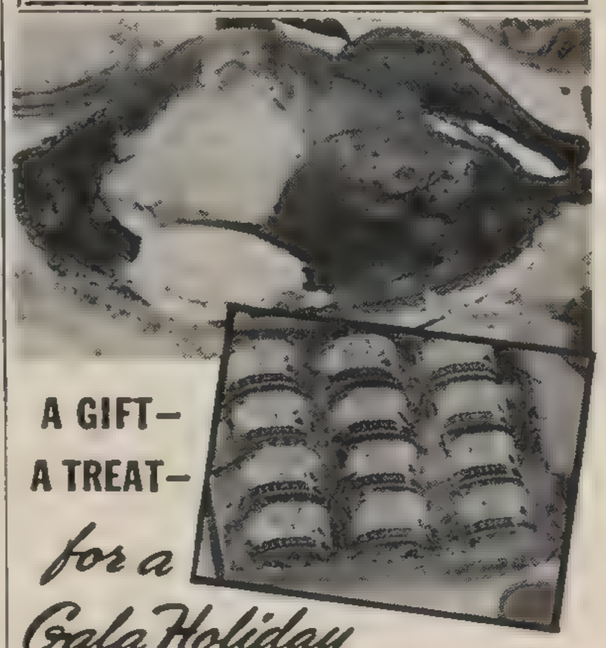
THE POST MART
Dept. V
260 E. 78th St. New York 21, N. Y.

THIS MIRACLE-CLEANSER TAKES A SHINE TO SILVER!

Sterling or plated silver—also gold and platinum jewelry cleaned instantly without rubbing or scratching. Simply place the articles to be cleaned in a solution of warm water and washing soda and a Jewelers Electroplate . . . then watch the tarnish disappear like magic. Absolutely safe for your hands and your finest silver . . . laboratory tests have proven this. Two electroplates recommended for large silver service. Give this time- and labor-saving gift for Christmas.

No C.O.D.'s *only* **$1.00** *ppd.*

MATTHEW SLOTE
475 Fifth Avenue Dept. V-1 N. Y. 17, N. Y.



A GIFT— A TREAT— *for a Gala Holiday*

FORST'S CATSKILL MOUNTAIN *Smoked Turkey* **PRODUCTS**

Do your Christmas shopping from your easy chair. Select from five kinds of deliciously "different" Catskill Mountain Smoked Delicacies.

Three Tempting Assortments of Vacuum-Packed Smoked Turkey Delicacies

• Sliced Smoked Turkey—generous slices of tender, juicy white meat, rich full-flavored dark meat. • Handi-Cut Smoked Turkey, both white and dark meat cubed. • Smoked Turkey Paté, a zesty spread. All are ready to eat—and keep without refrigeration until opened.

NEW AMSTERDAM SELECTION—12—½-lb. cans (4 ea. of Paté, Handi-Cut, Sliced).....*Only* $16.00
HENDRIK HUDSON SELECTION—6—½-lb. cans (2 ea. of Paté, Handi-Cut, Sliced).....*Only* $8.50
PETER STUYVESANT SELECTION—3—½-lb. cans (1 ea. of Paté, Handi-Cut, Sliced).....*Only* $4.75

Perfect for Holiday Entertaining, Ideal as a Gift—Ready to Serve!

That perennial favorite, a luscious, taste-teasing, palate-pleasing whole Forst Catskill Mountain Smoked Turkey, cured in rare herbs and spices, then smoke-cooked in air-conditioned smokehouses to golden-brown perfection over fragrant applewood embers. From 8 to 18 lbs., net smoked weight. Price $1.75 a lb.

Take A Shortcut in Your Christmas Shopping

All orders festively packed, shipped delivery charges prepaid anywhere in contl. U. S. Supplies limited! Order NOW!

SEND FOR FREE GIFT BOOK

THE FORSTS • ROUTE 189, KINGSTON, N. Y.

THE FORSTS CATSKILL MOUNTAIN SMOKEHOUSE
Route 189, Kingston, N.Y.
☐ I enclose Gift List and check for $.....
Please ship the Forst Catskill Mountain Smoked Turkey Products checked below, charges prepaid.
.....Whole Birds, weight.....(8 to 18) lbs. at $1.75 lb. $_____
.....New Amsterdam Selections (12 half-pound cans) at $16.00.....$_____
.....Hendrik Hudson Selections (6 half-pound cans) at $8.50.....$_____
.....Peter Stuyvesant Selections (3 half-pound cans) at $4.75.....$_____
(Approximate Date Required.....)
☐ Please send FREE gift book.
*Your name*_____
*Address*_____
*City*_____ *Zone*_____ *State*_____
NOTE: We attempt to fill your order as closely as possible, but turkeys may be slightly under or over weight specified.

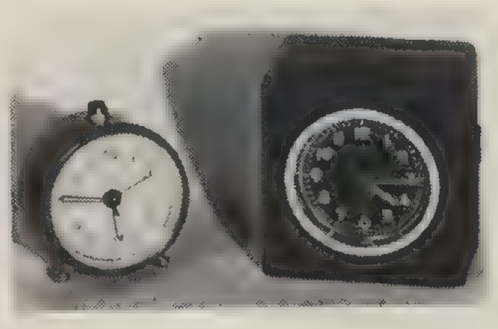
Christmas

She'll remember this Christmas—*and you!*

How can she ever forget this really unique idea in Christmas giving—*a gift certificate* for a coiffure by the world-renowned Jean De Chant, hair stylist for star celebrities—*and you!*
Hair Styling $3 Permanent $25

JEAN DE CHANT
9 W. 56 St., N. Y. C. CO 5-4325

ORDER BY MAIL!
TINY TRAVELLING ALARM CLOCK!



Smallest traveller's clock made —just 2" in diameter! Imported Swiss movement. Simulated leather case in brown, green, blue, red, tan. Refund within 10 days. Send check or Money Order. Fed. Tax inc. **$9.95** ppd.

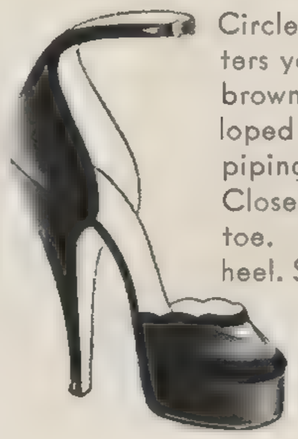
Clock without travelling case ..... **$6.95** ppd.

WRITE FOR OUR FREE GIFT CATALOG

SWISS COMMERCE, INC.
Dept. V-5
17 West 57th St., N. Y. 19, N. Y.

RING WATCH of 14-K gold. Its news: its shape, a rounded dome scattered with diamonds. Photographed here with its cover swung back. Under the face, a 17-jewel Swiss movement. Designed by Otto Grun. $475*. Liszt, 688 Madison Avenue, N. Y.

COQUETTE



Circles your ankle, flatters your foot. Black or brown suede with scalloped edge and patent piping at the vamp. Closed back, closed toe. 1" platform, 4" heel. Sizes 4-9, AAA-C.

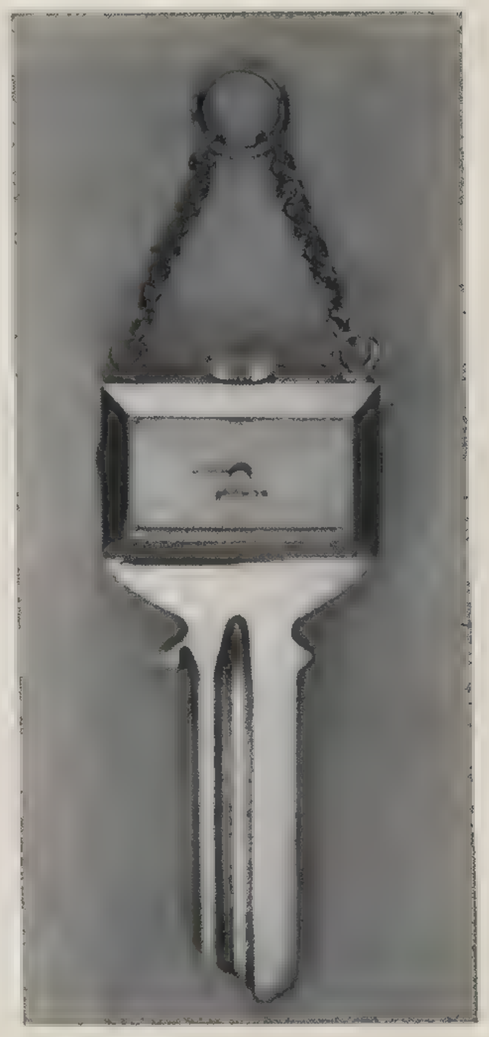
$18.98
No COD's, please

Karlé BETTER SHOES
57 MIDDLE NECK RD.
GREAT NECK, L.I., N.Y.
861 FLATBUSH AVE., B'KLYN, N. Y.

IDEAL, INEXPENSIVE CHRISTMAS GIFT!

Exciting but safe! Children of all ages have fun galore "battling" each other with millions of *harmless, stainless* bubbles. Bub-L-Rockets are streamlined of sturdy, vari-colored plastic, "shoot" bursts of big and little bubbles. Game includes 2 Bub-L-Rockets, four 6-oz. bottles of *safe, harmless* rocket fuel, enough for two million bubbles! Shipped anywhere in U. S. $2.98 postpaid. Extra bottles of fuel 3 for $1.00. Send check or money order. Add 3% sales tax to Ohio orders. Order NOW — for Christmas!

NOVELTY PRODUCTS
Dept. RE
22 W. Seventh St. Cincinnati 2, Ohio



DIAMOND WATCH, almost a diamond bracelet, set with baguettes and marquises. $1,550*. By Harvel. Temple's, 732 Fifth.

KEY WATCH with a 14-K gold case, a 17-jewel adjusted Swiss movement. $75*. Rapphel, 47 West 57th.

KEY CHAIN LITE *by APEX*

Perfect Gift **for everyone**

This tiny, powerful Key-Chain-Lite has a thousand and one uses. A gift everyone will appreciate. Beautiful chrome finish —leather covered. Gift boxed, $1.00 postpaid. Initials 25c set. Order one for yourself, too.

All STERLING SILVER, exquisitely engraved. Jewelry link keychain with name tag. Handsomely boxed, $6.00 including tax, postpaid. Initials 25c set.

MAIL ORDER TODAY

FLEETWING GIFTS, Dept. D-7
53 E. 10th St., N. Y. 3, N. Y.

only $1.00 postpaid

A THRILLING GIFT FOR ANY CHILD

VIEW-MASTER **STEREO-STORIES** illustrated with full-color pictures in **THREE DIMENSIONS**

Fascinating stories, each illustrated with seven pictures that "come to life" in amazing three-dimensions when seen in a View-Master Stereoscope.

- ☐ CHRISTMAS STORY, (Three Reels, 21 pictures) $1.10
- ☐ SIX FAIRY TALES, (Red Riding Hood, Hansel and Gretel, Jack and Beanstalk, Snow White, Cinderella, Goldilocks). Set of six $2.10
- ☐ THREE FAIRY TALES, (Three Little Pigs, Black Sambo, Ugly Duckling). Set of three $1.10
- ☐ SIX WILD ANIMAL REELS (42 pictures) $2.10
- ☐ View-Master Stereoscope $2.10

Postage included in above prices.

Air Mail Gift List Today

WESTERN PHOTO SUPPLY Dept. V.
Box 8808, Portland 7, Ore.

HEAVY STERLING SILVER

Highlight His or Her Christmas with these exquisite hand made items of heavy sterling. Handsomely personalized, here is luxurious jewelry you will be proud to give or own.

Cuff Links—Sterling	$ 7.80
" " Gold filled Sterling	10.20
Letter Opener—Sterling (7½" long)	9.60
Match Folder—Sterling	3.00
" " One letter monogram	3.75

No C.O.D.'s please
All prices include Fed. tax

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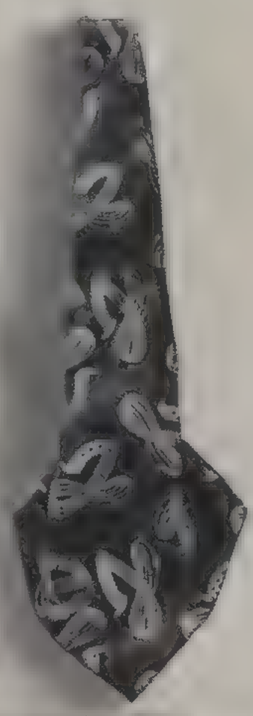

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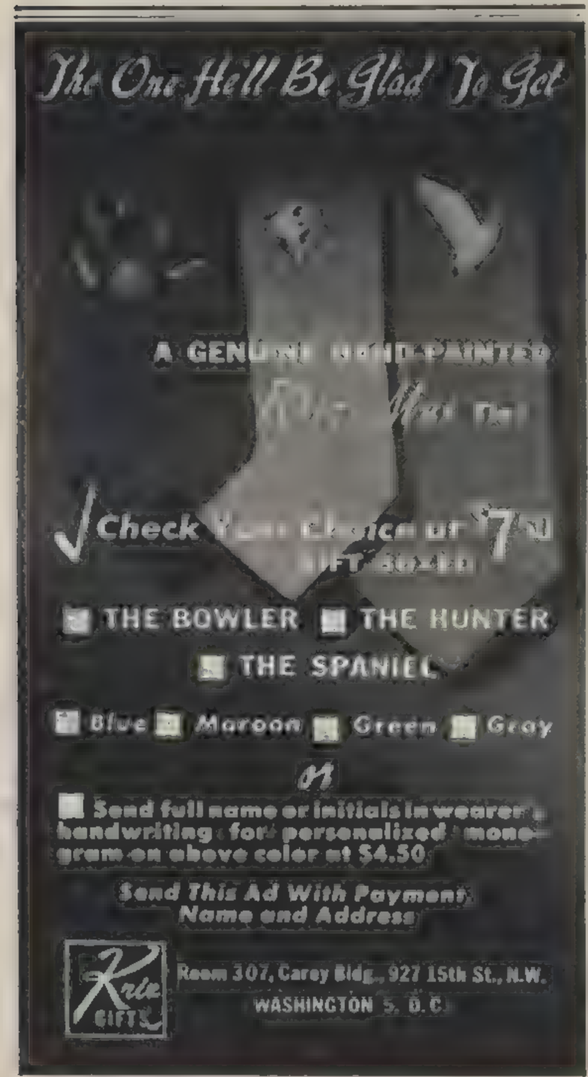

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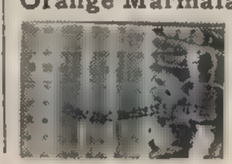

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A GENIUS FOR LIFE

BY ELSPETH CHAMPCOMMUNAL

SUDDENLY and gently Blanche Monet died on the 8th of December, 1947. Startlingly suddenly for her friends, but gently and independently, like her own way of living. The disappearance of Blanche Monet is not only the loss of an enchanting woman but the breaking of a long chain of links going back to the very beginning of Impressionist painting in France.

She was born in the early sixties, and as her good-looking mother, Madame Hoschedé, married Claude Monet when Blanche was very young, she was surrounded from earliest youth with famous artists and brilliant men. There are many snapshots of her in family albums with the famous people who came to visit them at Giverny. (Clemençeau and the Guitrys were among the family's closest friends.)

While still very young, Blanche developed a passionate appreciation of Monet's clear atmospheric work, and became his ardent pupil. Something in her responded to his intense pursuit of light—it was what she wanted deeply herself. Like Monet she had the supreme patience and interest to enable her to paint the same subject in three or even four lights during the day.

Claude Monet settled in Giverny in a long, low house, washed a deep rose colour, with Monet-green shutters. The long pleasant lines of the house were made even broader and more rambling by the enormous studios which he built at each end. Monet always had a great number of canvases "going" at the same time; the process of drying to exactly the right degree was difficult, and much space was needed.

The garden was a painter's garden, so carefully planned and cared for that the masses of solid colour rose one behind the other till there was no brown earth to be seen. The grey-green growth of pinks and carnations, snow-in-summer, iris spears, and other silvery plants drew together the singing tones of the flowery carpet spreading everywhere.

The main *allées* were all enormously wide, the arches of roses that spanned them low and spreading. Monet made many delightful sketches of Blanche and her sisters in this garden, crossing the fields, carelessly dropping down into the long flowery grasses which grew near the river, or in floating boats. They seem always to be in white muslin frocks, and wearing or carrying straw hats. Sometimes a little green jacket would cover slim shoulders and waist, or a parasol would be pointed into the grassy earth or unfurled high above their bare heads, throwing cool lights and shades on their young faces.

Blanche's face always remained young. She had passion, facility, and talent for painting, but for life she had genius. She preserved an extraordinary innocence and happiness, an untainted interest in life, painting, flowers, gardens, people, hospitality.

Her marriage with Jean Monet, the elder of Claude's two sons, made no difference to her relationship with her step-father, who now became also her father-in-law. The family was even more closely cemented in its passion for beauty, painting, open-air, light, and arranging its life as it wished.

The last time I visited her was in the late autumn of 1946. We came in at the upper garden door. It was an afternoon of golden light. As the gate shut behind us we stopped short in order to take in the vista of great trees. A wooden veranda stretching from one end of the house to the other was painted with a pre-war coat of Monet-green, now worn and faded to romantic tones of pale greyish-green and pale greenish-blue. At the top of the few steps leading up to it stood Madame Monet herself, waiting to welcome us . . . small and slim, but not thin, her snowy hair drawn to the top of her head in a curly chignon, her deliciously unmade-up face

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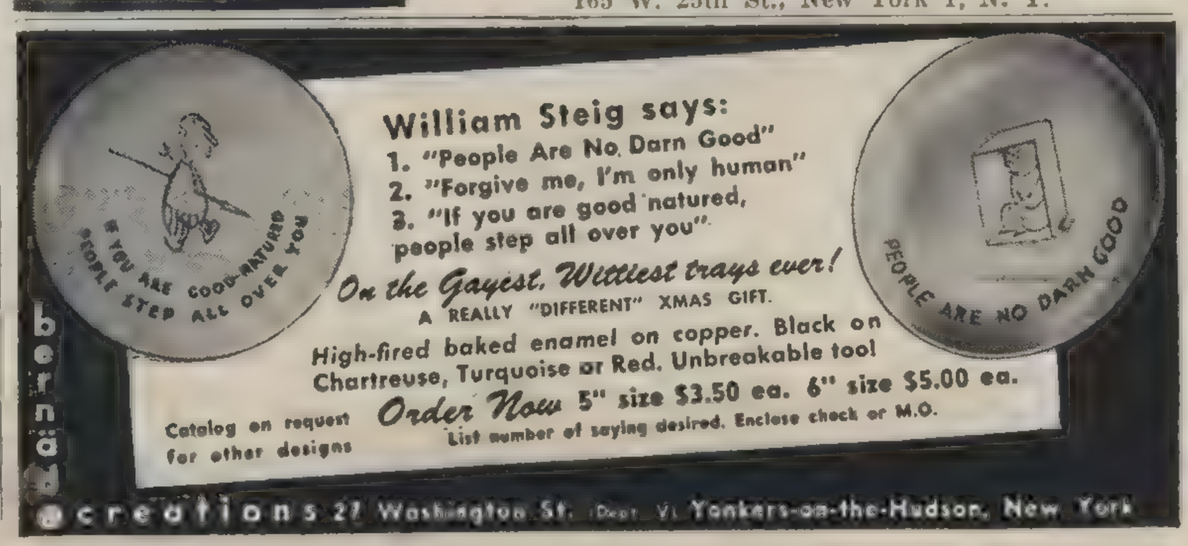

A GENIUS FOR LIFE

blooming like fresh roses, and her brilliant blue eyes snapping with interest and fun.

The dining room where tea was being served was everything that was charming. Two large French windows, framed by trailing festoons of scarlet *vigne vierge*, opened on to the veranda and looked down on the garden. The room was painted a pale primrose yellow. So were two beautiful old curved Normandy cupboards, their shelves lined with old blue and white china. On the open hearth a bright wood fire was burning and Blanche Monet sat with her back to it and served her guests. She talked about "conditions" of course. She talked of her painting and the garden. Yes—it was very difficult now, as she could have only two gardeners instead of six.

When we asked her about her painting, the brilliant blue eyes gazed rather defiantly out into the garden, "Yes," she said, "it is going quite well, but I can't stay out of doors as I did, it's no good. I begin to feel the cold! I find that is something I have to bear; I don't like it but there it is—" and behind the shrug and the little laugh one felt how serious this deprivation was.

"I am getting ready for an exhibition in Paris this spring. I will show you some of the canvases if you care to see them?" (Actually the exhibition in the Rue de Provence was a great success, many canvases were sold, and at the *vernissage* Madame Monet was gay, excited, interested to see so many gathered to look at her pictures.)

When tea was over she took us to her studio-salon. Everything in the house remained as it was in Claude Monet's time but we felt this room was permeated by some special flavour and aroma of his personality. On the walls hung Claude Monet's canvases. On the easels stood Blanche Monet's. The broad easy sofas and spreading chairs were covered with the palest *toile de Jouy*, making broad creamy pink patches here and there in the room. A photograph of Monet, bearded and wearing a big straw garden hat, held the centre of her writing table. It was taken by Sacha Guitry. Another photograph of a charming woman—the second Madame Monet, Blanche's mother—filled a silver frame nearby.

Flowers preened themselves in every corner. She had a way of arranging flowers unlike other people's.

Even in the kitchen there was a bowl of flowers on a table. Blanche Monet's kitchen had the minute freshness of a Dutch painting. A long room with three windows, it was almost entirely bare except for a central table which presided over the spotlessly clean floor of red *carreaux*. The walls were closely set with flowered tiles and hung with burnished copper pans and saucepans.

After hearing the news of her death, a friend wrote: "But when I think of her it is not as an important person with illustrious relatives and friends, but as of an adorable picture. Most of my recollections of her are visual, I do *see* her so intense, so small, so cool-looking on a blazing hot day, in a white linen dress and a big straw hat with bunches of *fleurs des champs*, her eyes like mountain lakes, her smiling mouth, the dimples near its corners. Or in a pale mauve dress with a black velvet ribbon round her neck. And then, do you remember the day when we saw her painting in the central *allée* of her garden, toward the end of the day when the light is so rare and so strange in Giverny? She was sitting under an enormous painting umbrella slightly on the slant, an easel in front of her with a picture on it. She was wearing a pale beige linen dress, a big white hat with white flowers, white hair, pink cheeks and blue eyes, her tiny hands full of brushes and the summer splendour of flowers all over the garden. Her back was turned to us, but then, suddenly feeling our presence, she half turned and beamed at us, with a most exquisite smile. At that moment she was a real impressionist painting herself."

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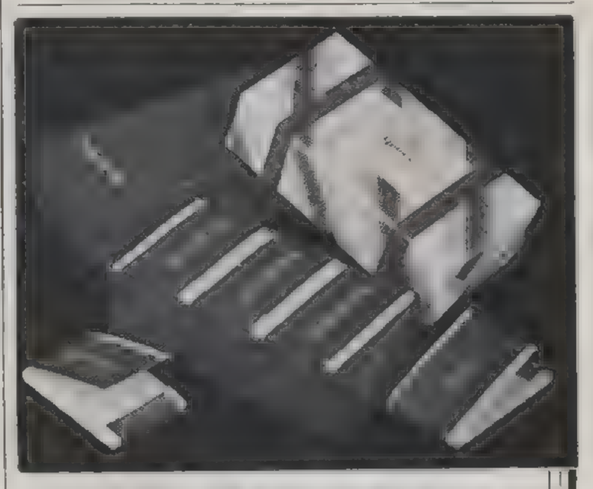

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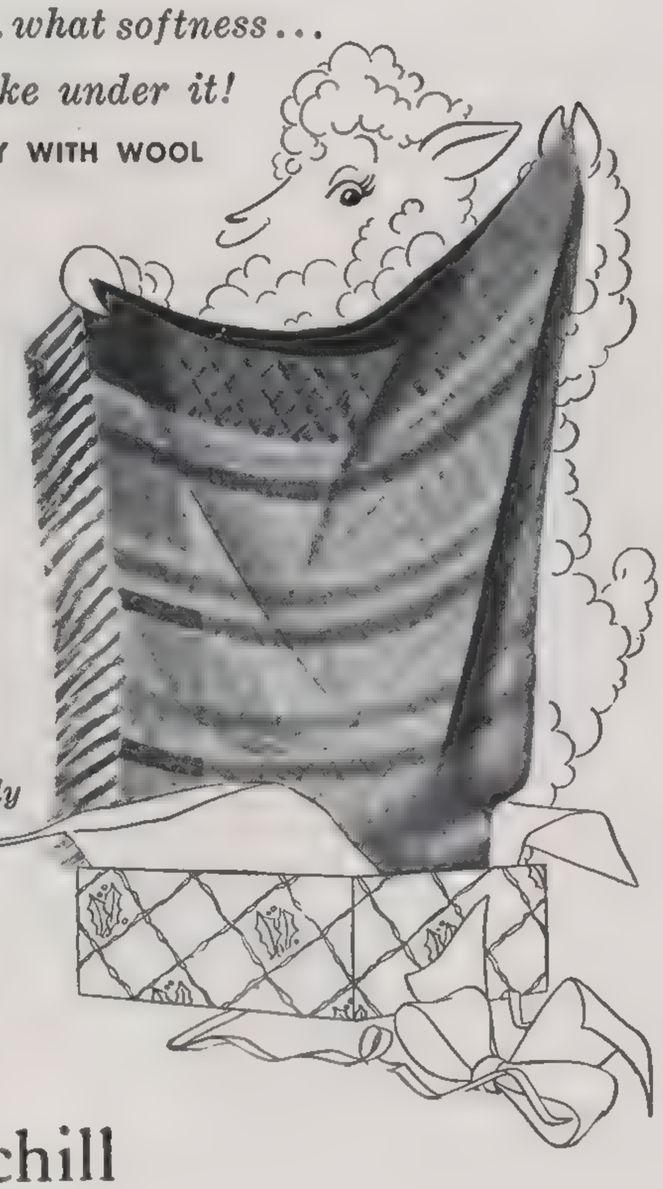

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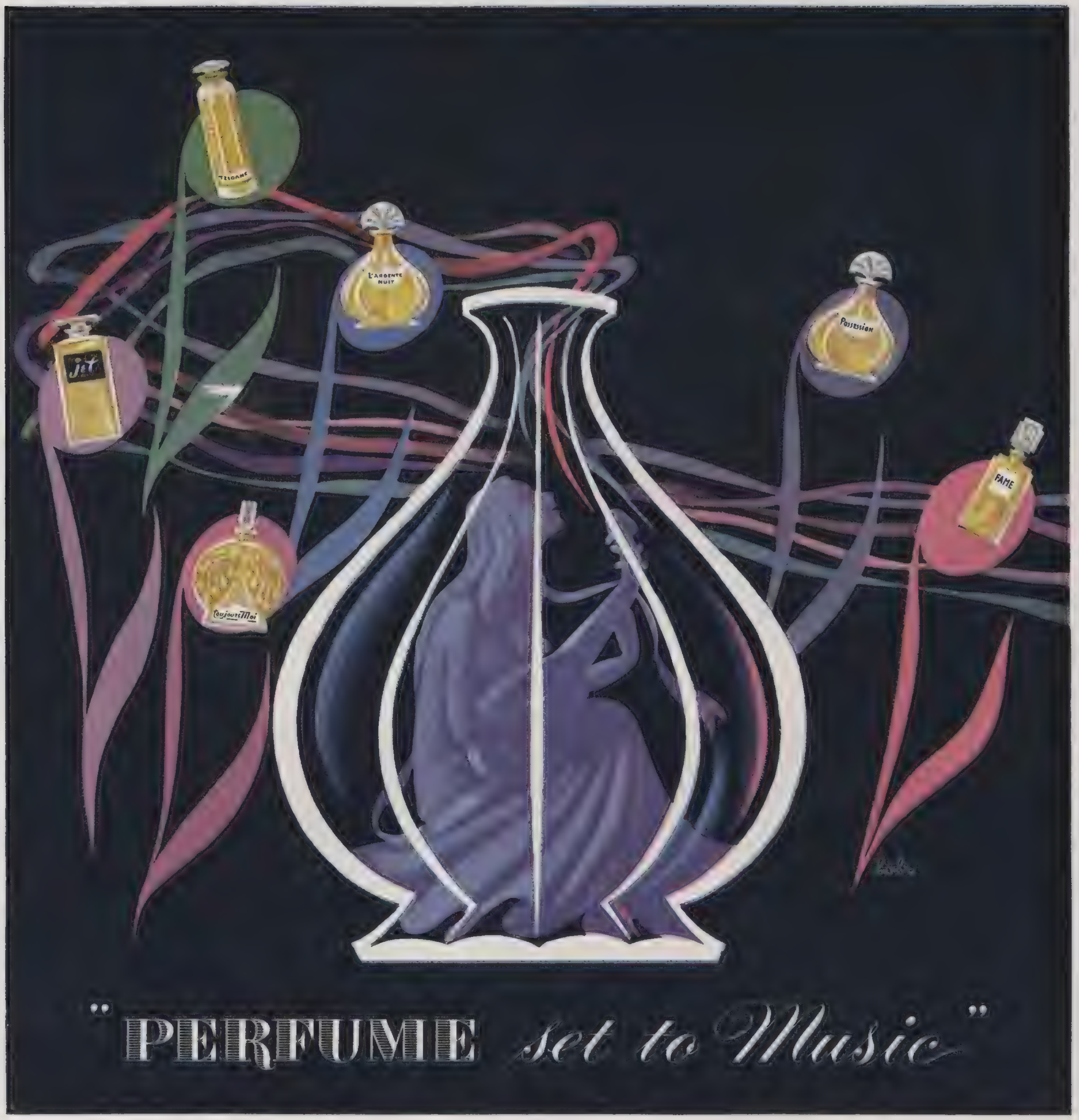

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VOGUE IS PUBLISHED BY
THE CONDÉ NAST PUBLICATIONS INC.
PRESIDENT: *I. S. V.-Patcévitch*
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VOGUE

incorporating Vanity Fair

NOVEMBER 15, 1948, CONTENTS

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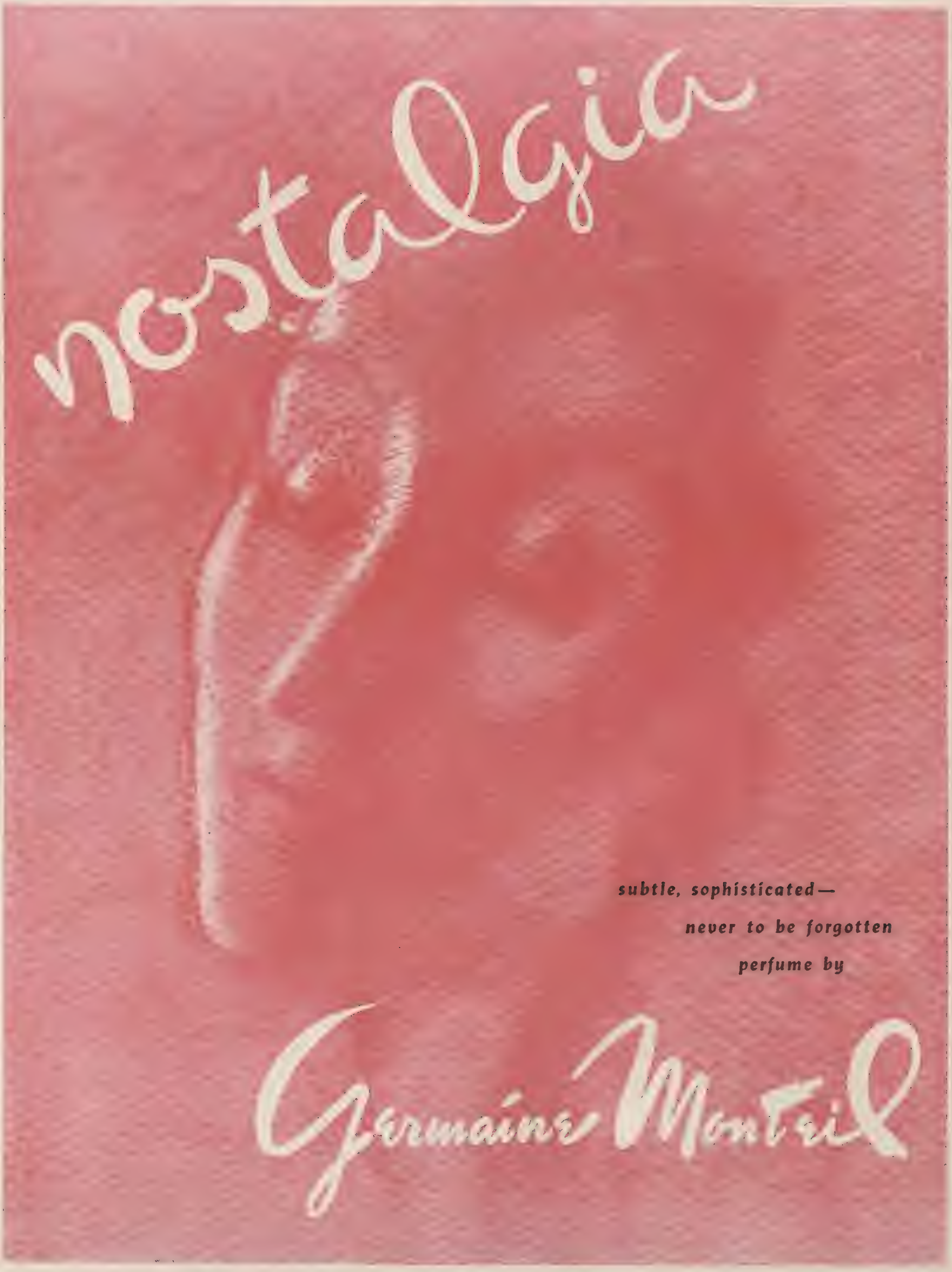
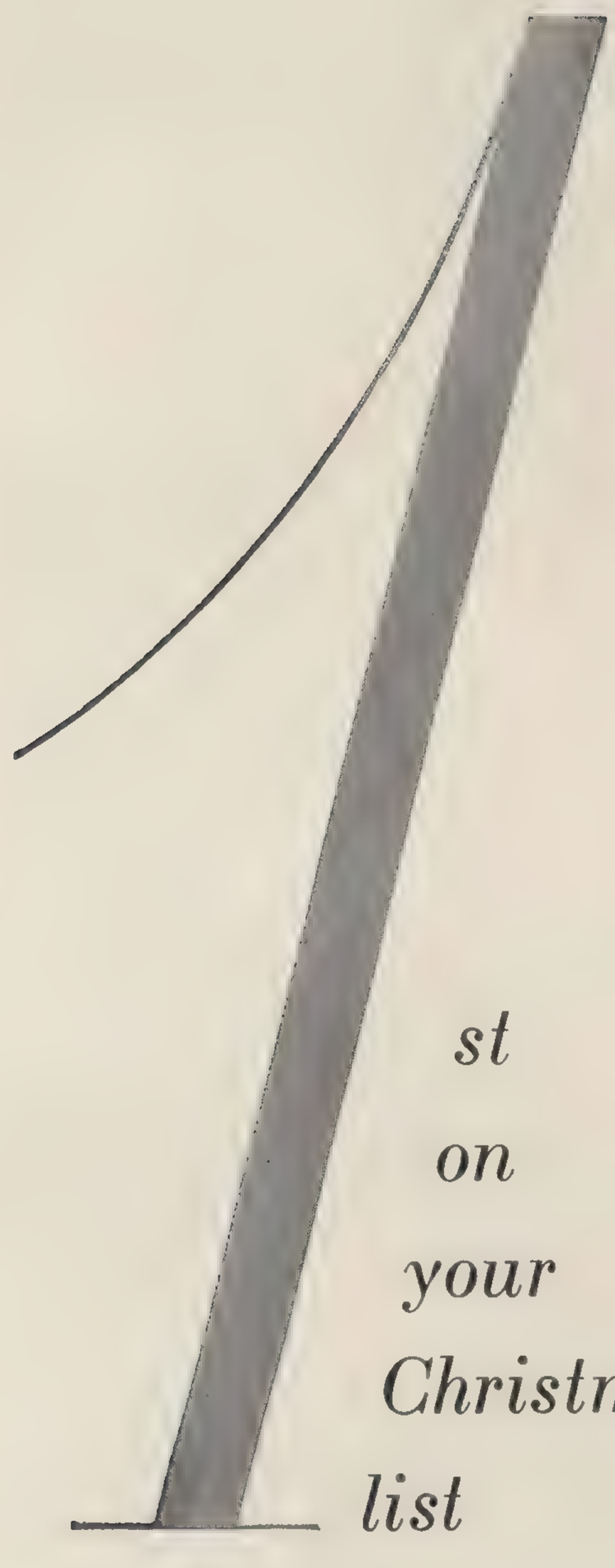
RAWLINGS

COVER: *Hothouse cotton midwinter party dress, new for the North* because *it is cotton; new South and North because it is a tone-on-tone print, like damask; because it is shaped, as brocade might be, to a wide, pointed neckline, a wide, back-dipping hemline. Vogue Design No. S-4930, made in Everfast wonderful new cotton damask, Kover-Zip closing. (See p. 174 for back-view, sizes.) Richelieu pseudo pearl rope, $8 plus tax; Gant Guignie gloves, $14; Stern's. "Coral-Fair" lipstick, Helena Rubinstein.*


nostalgia
subtle, sophisticated—
never to be forgotten
perfume by
Germaine Monteil

VOGUE'S

eye view of



st

on

your

Christmas

list

. . . let the first present you give be to the hungry ones of the world—the ones who need. No other present will leave the heart so free to enjoy the rest of your giving. This year, the first on your list might be the new CARE parcel, a variation on the bare-necessities packages which have kept alive, and continue to keep alive, so many of Europe's hungry. This Christmas package goes one step further. It includes food that not only maintains life but is food for celebration, too: a whole boned turkey, confectioner's sugar, strawberry jam, spices, over and above the basics. For details and prices, see page 78.

FASHIONS TO GIVE

Giving is the heart of this issue of Vogue, and our first gift is to you, gentle reader. For here we turn over to you our effort of months: a list of presents culled and sifted from the markets of our world, presents carefully screened by Vogue. None of the findings in this particular group could be of any use to anyone's Uncle Eric, or nephew, or son—except, that is, as presents *from* them. These are, all of them, things for the feminine eye. Things that we think women of taste really want. Things that we, as women, can hardly bear to part with. (The sad-parting part was one of the screens through which we sifted each of the fifty finds that you find on these ten pages.)

In tangling with all this dazzle, we had several objects. *First*, to take a stand as to the sureness of each fashion (it had to be beautiful and useful). *Second*, to put our stamp upon it. After all, "out of the pages of Vogue" *is* almost an American cliché, and one that very well might add to the pleasure of the gift. *Third*, to reduce wear and tear. What has been, for our editors, hundreds of hours of shopping time—can be for you, a few minutes of armchair browsing. (Much of what we show, what's more, comes from the very counters where present-buying traffic is almost always busiest.) *Fourth*, to narrow the field, not only in terms of taste and usefulness, but also in price. These fifty finds range from $1 to $25—from the instead-of-a-card category to the near-and-dear circle.

You'll find, as you turn the pages, that we have shown several of the presents in two ways: as they might look when first taken from their tissue-paper wrappings on Christmas morning; and then, as they might be worn. For, like all things of fashion, they draw beauty from their wearing. They *are* fashions to wear, most of them.

Begin now—it's not a minute too early—with pencil in hand. Check our list against your list. Every present on these pages is in a good shop near you, probably; and is as good a fashion in California as it is in New York. For shops, see page 166.

BAKER

To give: a choice of necklaces in Byzantine colours; news, Paris-prompted.

Left, a bright fringe of canary rhinestones. By Leo Glass. $21 plus tax; from Henri Bendel. *Right*, rhinestone tear-drops circling a flat-lying collar. $17 plus tax. Bergdorf Goodman.

To wear: the given necklace of canary rhinestones—its liquid yellow a new thought for pink, for mauve; for all high reds and warm beiges. Satin ball dress made to order at Hattie Carnegie

FRANCES MCLAUGHLIN

FRANCES MCLAUGHLIN

Infallibles in fresh versions; Vogue's Christmas finds; in stores across the country (see page 166)

1

2

3

4

BAKER

5

6

7

1. Jewellery roll—mixed pastels; $3.50. The "Adjusta" simulated pearl necklace (expansible clasp), by Coro, $8*. The wreath pin, by Karu; square-cut rhinestones, $3*. The slight-drop earrings, simulated sapphires and rhinestones. By De Rosa. $15*. All, Henri Bendel. **2.** Big silk square (30") and two 24" squares by Glentex. All three, $7; Bloomingdale's. Rope of grey, baroque pseudo pearls, by Marvella, $15*. Saks Fifth. **3.** Black velvet and jet, ball-fringed evening pouch. By Magid. $13*; Milgrim. **4.** Situation-saver: gold-plated emergency sewing kit. $5*; Lord & Taylor. **5.** Perennially perfect present: the good suède bag. By Coblentz. $25*; Best's. Necklace of La Tausca, Facette simulated pearls, multicoloured beads. $12*; Bergdorf Goodman. **6.** For long hair, or short: rhinestone plume hair-clip, $5*; tiny stars on bobby-pins. $1* for 4. By Ben Hur. Saks Fifth. **7.** Black calf satchel, nice to hold, by Jana, $15*. Bonwit Teller. Red morocco passport case, pockets for every type of ticket, identification. $12*; Saks Fifth. *PLUS TAX

Opposite: *The rhinestone wreath (see above) as a focal point of glitter pinned unexpectedly low on a Lilly Daché black velours hat.*

1

The presents strung along this page are also strung through shops across the country; chosen in New York, available from Maine to California. Shops listed, page 166.

2

3

4

5

6

BAKER

7

1. Gold-plated safety pin shown life size; startlingly real-looking baroque pearls and emerald. By Heller-Dorsons, $4*. Bloomingdale's. Shown on a red wool shawl by Churchill Weavers. $10; Southern Highlanders. **2.** Evening bag: the simplest shape, most startling colour. By Josef, in rayon satin. $13*. Jay Thorpe. **3.** Rayon satin ties; narrow belts to match, not shown. By Midtown. $3 each. Bonwit Teller. **4.** Gold-tooled, lambskin address book; loose-leaf. By Rumpp. $8 . Silver and gilt chip of a compact. By Wadsworth. $10. Both, Altman. Fine linen handkerchief, hand-embroidered. By Gazelle. $1.50; Saks Fifth. **5.** Bamboo, cane-long umbrella; nylon and nylon-covered. $10. Stern's. Silk scarf with signs of the zodiac hand-printed. By Kimball. $5. Saks Fifth. **6.** Purse-size evening bag, in black satin. By Ingber. $8*, Henri Bendel. **7.** Trim compact, in stitched leather. By Elgin American. $5; Stern's. Tiny clothesbrush in a gilt lipstick case. By Robért. $2.50; Stern's. Gold-plated shoehorn *and* buttonhook, handbag size. $3*. Altman.

*PLUS TAX

Opposite: *The pin on a red wool shawl, here worn as a bedjacket.*

FRANCES MCLAUGHLIN

1

A star among scarfs, this (1) could be a star among presents.

In silk brocade, by Ascher of London. $10; Helena Rubinstein.

Opposite: *The new, bold way of wearing it.*

2

3

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5

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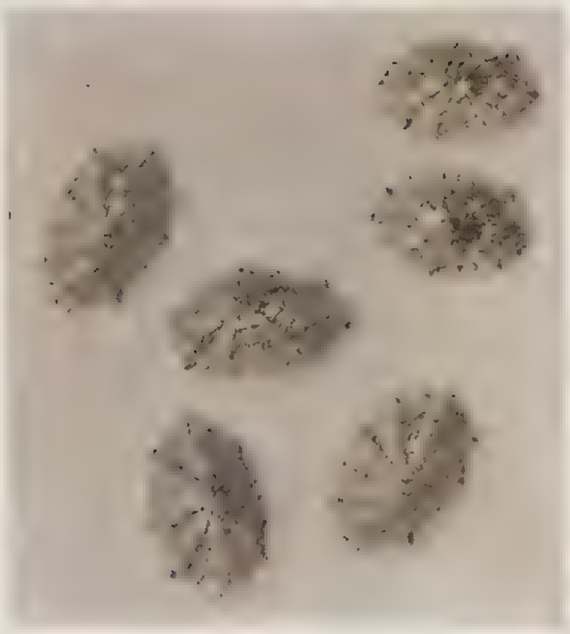
BAKER

7

2. Top necklace, big baroque unreal pearls and golden beads. By Castlecliff. $5*. The other, gold-plated beads. By Castlemark. $4*. Both, Henri Bendel. **3.** A brocade bag, golden as a sovereign, with quiet touches of colour; its own compact, lipstick case. By Evans, $15*, Bergdorf Goodman. **4.** Pure fun, a pure silk scarf, with quotations from the more amorous poets (sample: "Love is the comforter of night"). $10. Bonwit Teller. **5.** Three pairs of "golden" earrings. The round ones, single pseudo amber stones, by Leo Glass. $6*. The crescents, gold (10-K) set with cultured pearls. By Imperial. $25*. The biggest ones, Trifari's mesh ball earrings, gold-plated. $15*. All, Saks Fifth. **6.** A palette of handkerchiefs, in the new off-colour colours, in linen. By Burmel. $.65 each. Altman. **7.** Bright moire jewel case, velvet-lined. $3.50. Peck & Peck. Rhinestone hoop earrings, $7*. Trembling daisy in rhinestones, a pseudo pearl centre; by Coro. $10*. Both, Saks Fifth. A pseudo pearl and rhinestone choker strung on a wire spiral; has no closing (fits any neck). $5*; Saks 34th. *PLUS TAX

Fact-to-bear-in-mind: there is almost certainly a shop within car-range of your armchair that has these presents. For our list of shops see page 166.

PHOTOGRAPHED AT THE WILDENSTEIN GALLERY BY FRANCES MCLAUGHLIN



1

Welcome fashion: a series of pins and earrings all the same size.

Opposite: *one way to wear the pins—as button camouflage.*

2

3

4

BAKER

5

6

7

1. Pins and earrings, barnacle shaped, gilded, lit by sparks of aquamarine blue. By Mosell. $3* a pair. Pins might be worn scattered on a dress, clustered on a hat. *Opposite:* as buttons on a cardigan. Rayon ribbon cardigan, by B. H. Wragge, about $30. All, Bonwit Teller. (Photographed at the Herman Miller Furniture Company). **2.** Fabulous-looking compact in gilt and glowing pseudo gems. By Elgin American. $25* at Lord & Taylor. **3.** "Twenty Carats," silk scarf, designed by De Menocal for Wesley Simpson. $4. Altman. **4.** Rhinestone earrings, by Reja, $10* at Bonwit Teller. Tear-drop necklace of rhinestones, by Lisner. $5* at Oppenheim Collins. **5.** Glazed lambskin jewel case, handbag size, by Rumpp. $17* at Lord & Taylor. Two necklaces, pseudo pearls, beads. $10* each, at Altman; perfume flask in calf case, by Lesco. $5 ; Bonwit Teller. **6.** Evening box-bag, lace over satin, by Lujean. $15* at Henri Bendel. **7.** Gold-filled tubing bracelets, by Ballou. Each, $17* at Altman. Pseudo pearl bracelet, by Karu. $2*; Saks Fifth Avenue. *PLUS TAX

To discover where, in many cities, many shops,

the Christmas presents on this page may be found, *see page 166.*

FRANCES MCLAUGHLIN

"...would you mind?"

HAT FRENZY

"Madam, will you please remove your hat?" That polite whisper is being heard again, for the first time in years, as the lights dim and the curtain rises. For the theatre hat is in, is here, is on, is proof that this year's woman wears a hat everywhere. By day, she is hatted as surely as she is clothed, shod, gloved. A whisk of veiling and a bow are no longer enough for her, even in the evening, even in the theatre. She has fallen in love with hats all over again. This season's hats, which are usually smallish, on the soft side, are likely to be in colour. Indeed, for the first time in years, a hat wardrobe might be complete with black hats in the minority; might include such deep shades as wine-red, bottle-green, dark blue, such tints as the Jordan-almond pastels. Many a hat has the added tones of feathers. a brush or a shoot or a nod of them. However, feathers are no must. (Many men wish they were a must-not in the evening, think feathered evening hats silly. At the theatre a jewel *is* better hat décor.) Here and on the next two pages we show you glimpses of three of New York's many hat-spots which have taken on, this autumn, the commotion of the men's bar at the Commodore at five minutes to train-time.

JOFFÉ

In the backstage workroom of the made-to-order hat department at Saks Fifth Avenue, Tatiana du Plessix, who designs the hats and directs the making of them

In the new hat shop, Mr. John, Inc., himself in the picture.

JOFFÉ

HAT FRENZY *continued*

Too hat-eager to wait for the painters and plasterers to finish working: *above, foreground,* Mrs. Clyde Newhouse (Maggi McNellis, radio and television commentator); *left,* Mrs. Rouben Mamoulian; *far left,* Mrs. Cobina Wright. *Opposite page:* Mrs. Kingman Douglass (formerly Adele Astaire Cavendish); *behind her,* Mrs. Julien Chaqueneau; at Bergdorf Goodman, in the made-to-order hat salon, which is a Tuesday-Wednesday-Thursday stop (after lunching at the Colony) for many members of the smart world with an ear out for news and an eye for new hats.

JOE CARTER SAYS: "Thank goodness, you can count on hats again, because, with the new short haircut, it's no easy job any longer telling your Aunt Sally from the charmer you met at last night's party. Now, with the new hat-frenzy, all you have to do is make a note of the colour of the feathers in your best girl's hat and you'll know her anywhere. It's a fine kettle of fish but let's admit it: hats today are really often more personal than hair. Another reason for a silent cheer that hats are back on the town: they are a sure give-away to the state of mind of the wearer. A small, chipper hat, and she just can't be deadly serious."

Below and opposite: the made-to-order hat salon. Bergdorf Goodman, with Miss Jessica presiding.

LEUEEN MACGRATH,

beautiful young Irish actress
currently playing—and extremely well—
in the London-and-Broadway success
Edward, My Son (she will appear
in the screen version, too); here, in a ball gown
of mauve-pink taffeta,
over-swirled with pale pink satin,
the bare-top bodice paved with pink embroidery.
Dress, made to order at Hattie Carnegie.
The jewels, both pages,
from Van Cleef & Arpels.

BLUMENFELD

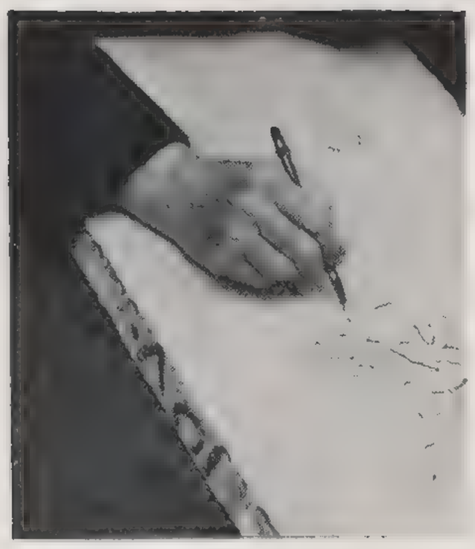
BARBARA BRADY,
distinguished young beauty,
promising young actress by right:
she is the daughter
of William A. Brady, junior,
and Katherine Alexander;
niece of Alice Brady;
granddaughter of Grace George.
Here, in a gown of black nylon net,
with a hide-and-seek of red roses.
Dress and natural wild mink cape
made to order at Henri Bendel.

ART AND THE BOOK

THE WORK OF GREAT LIVING FRENCH ARTISTS

INEZ BANDY

MATISSE WITH THE MASTER LITHOGRAPHER, MOURLOT



THE HAND OF MATISSE

Nowhere, except in Paris, is there the practical and spiritual union between artists and creative artisans needed to bring forth books that are works of art. The greatest living French artists have long worked with two of the greatest artisans, Fernand Mourlot, master lithographer, and Roger Lacourière, master engraver. To them the hand is still supreme; hand presses, handmade paper, and hand printing for unique books that often take two or three years to finish, years that need the selfless devotion of relaxed artisans who have been long at their speciality.

Workers start at sixteen, as Mourlot did, and they still handle the stone at seventy in the Mourlot printing shop on a little street near *La Gare du Nord.* An eighteenth-century doorway leads to the dark tired stairs and the small offices; beyond lie the ateliers. Gothic in effect, for the old thick stones of past lithographs are racked on the walls. Original drawings by Braque, Derain, Picasso, Matisse lie on the tables. The rooms have a poetic quiet air for the twenty or so craftsmen, and especially Mourlot, have been touched in their own way by the spirit of the artists with whom they have worked intimately, side by side. Time belongs to these men; the lithograph stones are heavy and breakable, must be moved with care; a single page may take from four to six hours to prepare; the hand presses, *(Continued on page 177)*

MATISSE lithograph, opposite, in the volume of Ronsard love poems, published by ALBERT SKIRA.

MARIE, levez-vous, ma jeune paresseuse,
Ja la gaye Alouette au ciel a fredonné,
Et ja le Rossignol doucement jargonné
Dessus l'espine assis, sa complainte amoureuse.

DERAIN *lithograph for his book,* Dessins

SEGONZAC etching for Virgil's Georgiques

PICASSO etching for the poems of Gongora

ART AND THE BOOK

(continued)

PENN

ROGER LACOURIÈRE IN HIS ATELIER

To Roger Lacourière, the master engraver, have come Picasso, Rouault, Matisse, Pascin, and dozens of others less celebrated, to etch on thin copper-plates in some corner of his atelier on the high hill of Montmartre, near the Sacré-Cœur. The journey to his place is like entering a Utrillo painting. Big-windowed, gay, with a white light, the studio has the effect of the romantic, eternal Paris of art. There, with his wife, his "family" of six workers, his little dog, Lacourière makes his small prickling jokes, his masterpiece engravings. The originator of certain new methods, the perfectionist of old methods, he teaches his *métier* two or three times a week to any artist or engraver who comes—all without cost. (This year he opened a small place in London to which any British artist or engraver may come just as Picasso and Matisse came to learn from him. Now a show of his work is travelling in England, will come to this country later.) Between Lacourière and Matisse there has been a father-son relationship for twenty years; the younger man engraved the plates for the famous Matisse illustrations of Mallarmé's poems. He pulled, with extraordinary skill, the fabulous Picasso plates for the great Buffon "*Histoire Naturelle.*" (When it was published in 1937 the price was 4,500 francs; now it is 140,000.) His most recent work for Picasso has been the powerful illustrations, made at Antibes, for twenty sonnets by Gongora, the sixteenth-century Spanish poet; a book published by Colonna at Monte Carlo. *(Continued on page 180)*

DES RUSSELL

FRANCIS POULENC, the notable French composer-pianist

TWO EUROPEAN MUSICIANS... NOW IN THE U.S.A.

Fresh to our ears, these two musicians have just come here for their first American tours. Francis Poulenc, who once formed part of that famous 1917 musical insurrection, the "*Groupe des Six,*" along with Milhaud, Auric, and Honegger, is playing the piano solo for his own "*Concert Champêtre,*" with the New York Philharmonic Orchestra under Mitropoulos. The inventive, melodic music of Poulenc, especially in his songs, has an elegance, a lucidity of line, a small enclosed perfection. On his tour here this winter, he will do joint recitals with the French baritone, Pierre Bernac.

Not only the fame of Aksel Schiotz's records, but the records themselves, preceded his arrival here, gave him a public for his tour across this country. As soon as the war was over his reputation burst out of Denmark. So honest is his voice, so clear the emotion in his Schumann and Schubert *lieder,* so pure the effect of his Danish folk songs, that he has become a national figure. During the war, he so concentrated on folk songs that now they are often called "Schiotz songs." Until 1939, he taught in a boys' preparatory school, then began his training in Stockholm. Almost as soon as he began to sing in concerts, his fame flared here and in Europe.

AKSEL SCHIOTZ,
the new Danish tenor

JOFFÉ

PEOPLE ARE TALKING ABOUT... THE U.N.

PEOPLE ARE TALKING ABOUT... Paul Henri Spaak as the coming great statesman of Europe, as, possibly, the candidate most capable of taking over in the grand tradition, rallying the democratic nations; of his strong, restrained gestures; his fearless, pointed, brilliant speeches. People are conceding that the U.N. has been responsible for the prevention—not of bloodshed—but of declared *war* in four trouble spots, the Balkans, Indonesia, Palestine, and Kashmir... Praying over the efforts of the Interim Committee, to restrict the misuse of the veto but persuading the great powers who have the veto to reach some procedural agreement, rather than to amend the Charter itself... Being pleasantly dazzled by the high visibility, in such sedate surroundings, of the bright silk handkerchiefs of British delegate, Sir Hartley Shawcross (previously Prosecuting Attorney at the Nuremberg Trials).

PEOPLE ARE TALKING ABOUT... The unleashing of production in Europe, due largely to the Marshall Plan, but also to the cutting-the-Gordian-knot policy of the Economic Commission for Europe, plus the help of the International Bank and the Monetary Fund which makes possible such imports as fertilizer for agricultural countries, steel and coal for industrial ones... Admitting that on a non-political level, U.N. must be credited with a number of deeply human, long-range achievements, all accomplished jointly, amicably, by the Specialized Agencies; agreeing that they are removing many of the basic *causes* of war (fear, famine, disease, ignorance), not by legislating against them, but by wiping them out.

PEOPLE ARE TALKING ABOUT... The urgency for a U.N. Armed Guard, with Palestine proof of the need for some authority to enforce U.N. decisions... The delegates' preference for the good little workmen's bistros, and company of their own choosing, to the big delegate-ridden restaurant in the Palais de Chaillot (where U.N. meets)... The substantially increased rice output of Siam, the augmented food production of Poland and Greece, mainly because of the aid of the Food Agriculture Organization; of the Organization's just and sound handling of the touchy business of allocating such precious commodities as rice, cocoa, cereals, oils... Acknowledging the U.N. as the only force holding the world together and reviving the old cliché, "if you know a better 'ole, go to it"... *(Continued on page 170)*

PEOPLE ARE TALKING ABOUT... RALPH J. BUNCHE *(opposite)*, an extraordinary diplomat and practical politician who is now Acting United Nations Mediator on Palestine. He is considered by many the ablest man in the U.N. Secretariat—an expediter as well as a policy maker. Hard-working, he averages an eighteen-hour desk day, is accessible, quick to laugh, his energy always directed to the immediate. There is nothing pedantic about his logician's mind, in spite of an academic past: a doctor's degree from Harvard; post-doctoral work on colonial policy at Northwestern; research on the American Negro, in association with Gunnar Myrdal, for the Carnegie Corporation; the chair of Political Science at Howard University and the Co-directorship of the Institute of Race Relations at Swarthmore. During the war, Dr. Bunche worked in the Office of Strategic Services as Chief of the Africa desk; later became Associate Chief of the State Department's Division of Dependent Area Affairs. (One of the people credited with getting him into government is a professor of Tudor history.) When he is in the United States, Dr. Bunche lives in a U.N. housing development in Jamaica with his pretty wife and their small son and two daughters. Perhaps the greatest single asset of this erudite man is his quiet confidence. He is never on the defensive, whether the issue be personal or international.

HORST

RALPH J. BUNCHE,

acting U.N. mediator on Palestine, successor to Count Folke Bernadotte

BALKIN

MRS. RICHARD RODGERS

MONROE WHEELER

Mrs. Rodgers, the wife of the composer of such hit shows as *Oklahoma!* and *Carousel* and *Allegro*, is co-chairman of the art exhibition "Twenty-one Masterpieces by Seven Great Masters" at the Rosenberg Galleries. The show, which runs from November 15 to December 11, is for the benefit of the Public Education Association, a fifty-three-year-old citizens' organization, constantly concerned with bettering education. Shown with Mrs. Rodgers is Monroe Wheeler, Director of Exhibitions and Publications at the Museum of Modern Art, who helped choose from each of the seven great painters—Cézanne, Renoir, Degas, Van Gogh, Braque, Matisse, Picasso—three of the most distinguished American-owned canvases.

"IN COMMITTEE"

Committee life has a full flavour in the New York season. Hundreds of women work to give fun and get dollars for causes; money raising is difficult, special. Among the most popular and profitable are theatre parties—most hit shows are bought out two or three times a week for benefits that make from $3,000 to $15,000 each for charity. Increasingly important are art exhibitions and concerts as fund raisers. Each season at least four big balls, such as the *Bal de Tête* and the Gibson Girl Ball in December, make money for good works. Photographed here are three women working for causes; many others follow their pattern, for all waltzes are not idle. "Madame is in Committee."

MISS PAMELA CURRAN

HOWARD MARTON

Miss Curran is the débutante head of this year's party for the benefit of the Child Placing and Adoption Committee; photographed here with Howard Marton, who is also a member of the Committee. Called the White Elephant Cocktail Party and Tea Dance, this annual super-rummage party offers such trinkets as a door-prize of a solid gold elephant with a ruby eye and a diamond trunk. The funds go to the Child Placing and Adoption Committee, a non-sectarian private agency which supplements New York State services in the field of child adoption.

DIMITRI MITROPOULOS

MRS. WILLIAM T. McKNIGHT

Mrs. William T. McKnight is shown here in consultation with Mitropoulos, the distinguished conductor of the Minneapolis Symphony Orchestra; together they are working out plans for the gala *Bal des Symphonies* to be held in the ballroom of the Plaza on November 16. Mrs. McKnight is a member of the committee of the Orchestra Pension Fund for which the party hopes to raise money. (Orchestra members are retired at the age of sixty, except for those musicians who play wind instruments and who are retired at fifty-five.) Among the highlights of the evening will be the world première of Morton Gould's *Philharmonic Waltzes*, a style show by Castillo of Elizabeth Arden, and a waltz contest.

Fashions for the sunny future

We are speaking now of resort fashions, and of the change in resort fashions, and of their new and further meaning to non-migratory wardrobes as well. For now, clothes-for-resorts have become, by plan, a sneak preview of clothes-for-summer. The very dress that you pack to take South, West, to the West Indies, is the very dress that takes you into April, through August. May even be (and this is news) the dress that you wear year-around.

The resort air this year is a blend of two parts. *One part balmy*—a whole new range of little soft shirtwaist dresses (think of them as terrace-of-the-club dresses) in pastel linen, printed chiffon, mull, organdie, and, very newly, tie twill. *One part salty*—"deck clothes" in navy blue, red, the traditional white duck, for beaches, sports; checked jackets and doeskin flannel skirts for cool days.

For beach life, expect to see the bathing-suit *plus*. Plus a cape of brick-red towelling; plus a jersey skirt (we go into all that in a minute). The idea is that the bathing suit *should* be more of a costume, giving cover from sun, from wind—from beach to bath-house. There is a new-again Chanel look to the knitted maillot, now knitted closely enough really to smooth the lines of the body (women who know it often consider such a maillot an amphibious girdle, strategically better than a bathing suit that tries to hide the figure).

For colours—note, first, no-colours. There is more white flashing its beauty around than sun-places have known in years. (One California designing house showed nothing but white in its new resort collections.) And true pastels, a garden of them. There is news in the way *you* might assemble colours; news in "tone on tone" (a stacking of pale green against mint green against forest green, for instance; or a run on mauves, or a series of blues). There is much news in orange, henna, in toast, in un-blued reds. There is news in shoes following in the footsteps of whatever costume-colour you choose (the shoe-world has dipped into vats of new dyes).

Note the cardigan again. No single extra is more important, this year. (A perfect example, incidentally, of a fashion that is without season.) There is the classic cardigan worn over a print dress, or buttoned over shorts-and-shirt, the short cardigan you choose in the same pastel tone as your linen dress (mmm-mm-m). There is the sleeveless cardigan curving in at the shoulders.

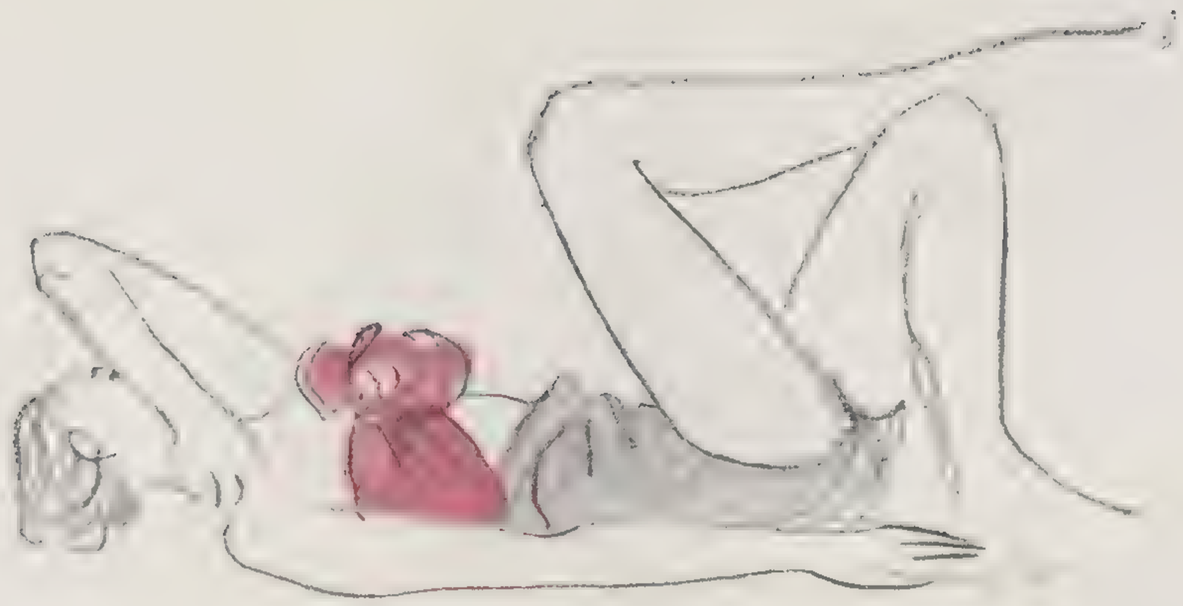
For evening, there is little mixing of bits and pieces. The costume is whole, the dress is real. Again, the balmiest of materials are used: flowered chiffons, voiles, organdies. They look almost like lingerie, they are so beautiful, so beautifully made. For day, there are prints: the imprint of spring in polka-dots and geometric designs. A without-season-ness about shades-of-one-colour prints. Such fashions go South today (beneath fleecy coats) *not* to be chalked off as a part of the cost of a winter holiday, but instead, as thoughts toward sound, year-around wardrobe plans . . . plans *with* futures, sunny ones.

The rosy future

Coming to resorts now, moving north as soon as spring does: rosy-white in a material as tender as its colour. A cotton *voile* shirtwaist dress, by Clare Potter. $99. Saks Fifth; Garfinckel's; Neiman-Marcus. With it, a fresh new way to see accessory colours—within the same tone, but in separate cadences. As: a red rose. As: satin opera pumps (to be dyed). By Evins, $30, I. Miller. Belle gloves, Bloomingdale's.

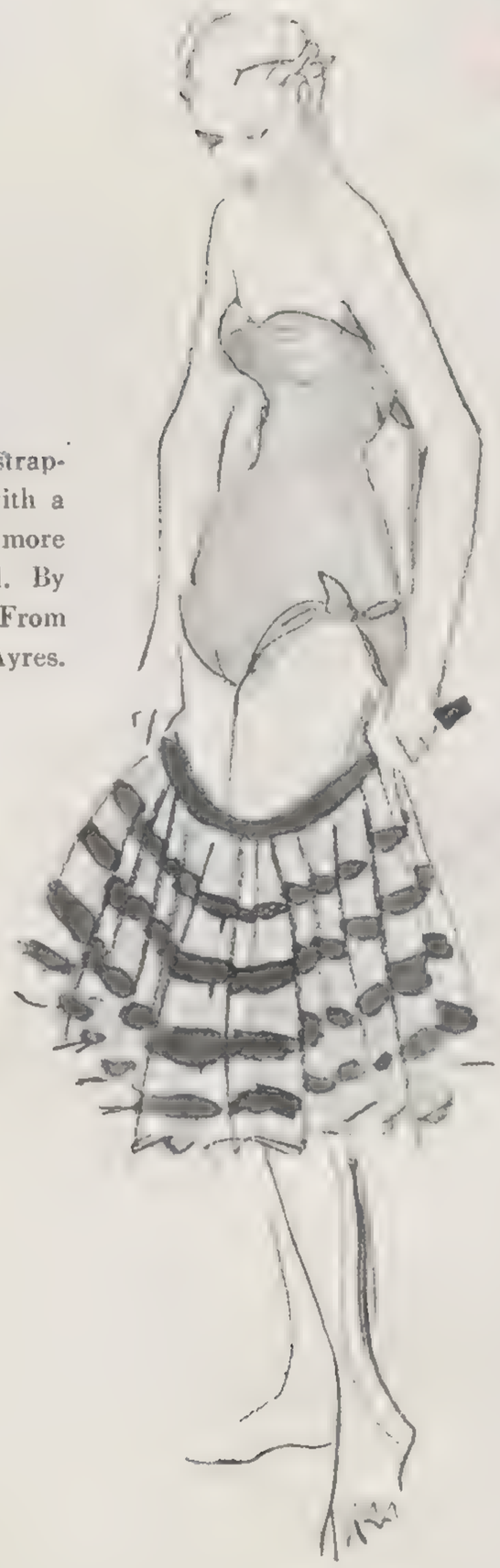
RAWLINGS

Bathing suits...plus

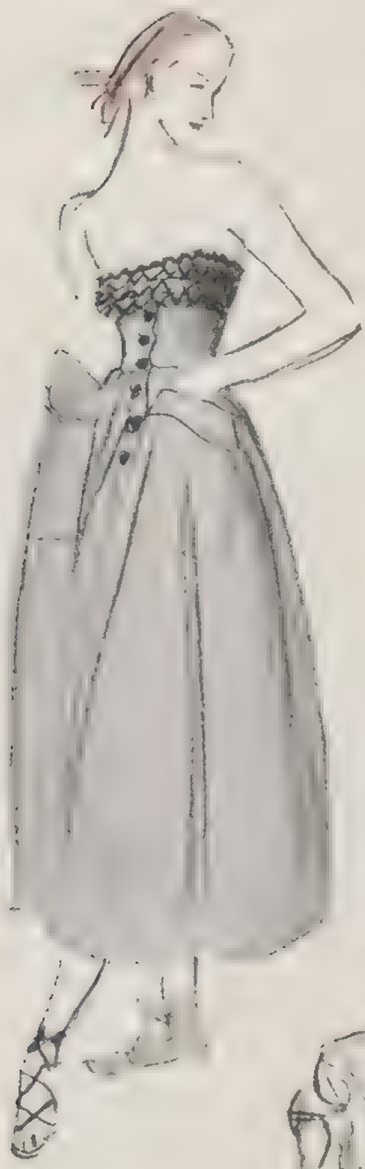


...PLUS A SUN-BAND. *Above and opposite,* a new idea explains itself. A most exacting maillot (navy-blue wool jersey) is worn *over* a wrapped bodice (Ever-fast cotton) which becomes a sun-band with the maillot shoulder straps down. By Brigance, $35. At Lord & Taylor; Bonwit Teller, Phila.; Hutzler's; The Dayton Company.

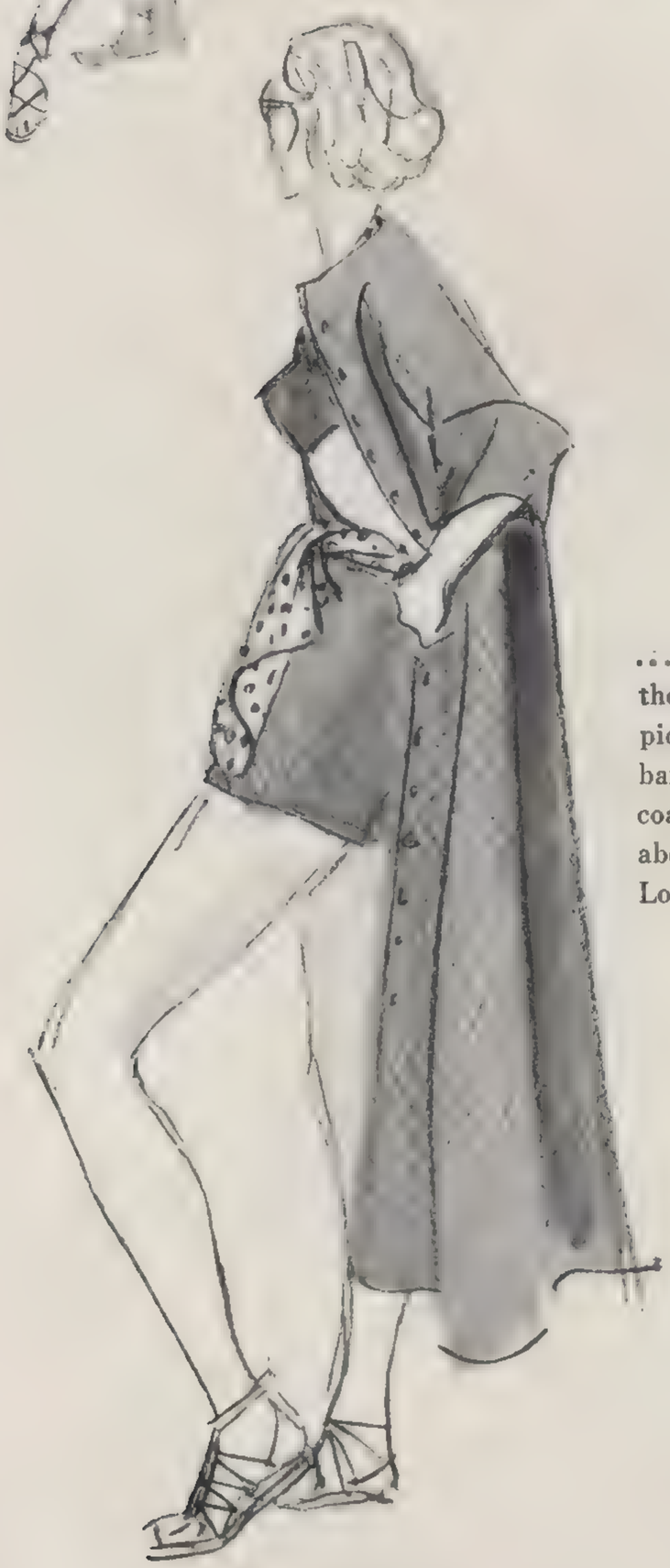
...PLUS A KILT. *Right,* strapless sheath of straw-pale cotton, with a fling of skirt for sun-cover. Kilt, more straw-coloured cotton, blue-barred. By Carolyn Schnurer. Together, $25. From Henri Bendel; I. Magnin; L. S. Ayres.



...PLUS A CAPE. *Right,* a bloomer suit with wired bodice is *made* of news: rayon tie-twill red-dotted white, about $20. A sleeved cape of wool jersey, about $18. By Claire McCardell. At Lord & Taylor; I. Magnin; Jordan Marsh. Bernardo ghillies, $13; also at Lord & Taylor.



...PLUS A SKIRT. For the distance from beach to bath house, a skirt of beige wool jersey (at left). $35. For sun and water, the brown and beige wool jersey top, beige wool jersey tights (shown above). $23. Both by Claire McCardell, from Bergdorf Goodman; I. Magnin; Montaldo's.



...PLUS A COAT. The theme is green—green cotton piqué by Lonsdale. The suit, sun-bared at sides, about $23. The coat, *coat*-y enough for city streets, about $50. By Joset Walker. From Lord & Taylor; J. W. Robinson.

...PLUS A STOLE. Brick-coloured maillot of knitted wool. $35. Stole of red Turkish towelling, to act as a beach mat, about $5. By Brigance. Joyce sandal, $9. All, Lord & Taylor. Suit also at Carson Pirie Scott.

...MINUS A MIDRIFF. *On opposite page.* Clean white lines against sun-washed skin: brief boxer shorts and bandeau of opaque rayon sharkskin. By Jantzen, $10. From Bloomingdale's; Bullock's; D. H. Holmes. The Martex towel at Bloomingdale's. The rope-laced umbrella, from Uncle Sam Umbrella Shop.

Bathing suits...plural

CRONER

MRS. BYRNES MACDONALD,

dressed for duck shooting in well-weathered, tough, cotton-twill trousers, a water-proof jacket, plus an ancient, refitted, man's hat.

WOMEN IN THE FIELD

A good many women shoot. A few, very well. A great many more would like to shoot, but have been frightened off by the rumour that men consider shooting a For-Men-Only activity. But we have it on the best authority that *if* a woman has good shooting manners, dresses appropriately, and obeys the four primary rules, men will welcome even a novice to the field:

If . . . 1. She *never* gets into the car with her gun loaded. *If* . . . 2. She *always* breaks her gun when crossing a ditch, climbing a fence, or approaching another member of the party. *If* . . . 3. She *never*, under any conceivable circumstances, points her gun in the direction of another person. *If* . . . 4. She *never* shoots a sitting bird.

Like all good sports clothes, shooting clothes should be as functional as buttons. As invisibility is their main objective, shooting clothes, caps, scarfs, gloves, et al., should blend in colour with the terrain; khakis, tans, field greens. Tweeds *are* all right in Scotland, but in rough country here you'll need briar-proof material like canvas or gabardine. (Buy your canvas pants right in the local country store.) Be sure your jacket doesn't bind. Forget your waistline; you're there to shoot. Except for shooting driven bird, never wear a skirt; you need pants for protection against brush and cold. In the duck blind, you need long underwear, a water-proof jacket, and hip boots (which you can probably borrow if you are not enough of an addict to own them). High, laced boots, or jodhpurs, to keep out stones and twigs.

IN THE FIELD FOR QUAIL

MRS. JAMES P. MILLS, one of the best shots in this part of the country, wears what she knows is a sound costume for the field. Jacket and trousers of a misty green whipcord (good blend with the Long Island terrain), the trousers leather-faced. Underneath, a beige sweater, beige scarf, both with low visibility. All, made for her by Meyers Inc.

FRANCES MCLAUGHLIN

MR. AND MRS. WILLIAM FAHNESTOCK, JR.

CLAY PIGEON SHOOTING RANGE

Mr. and Mrs. William Fahnestock, junior, live at "Readbourne," a beautiful eighteenth-century house on the Eastern Shore of Maryland. They have one of the best clay pigeon shooting ranges of the country. It combines trap shooting, skeet, simulated quail, duck, high, incoming pheasant, and jump shooting. Mr. Fahnestock, who is one of the best shots we have, describes it as "four events, which combine all types of bird shooting." Mrs. Fahnestock likes to shoot, has her shooting clothes made for her by Meyers Inc. Above you see her ready for jump shooting, a form which simulates duck shooting in Arkansas. She has on a green-drab shooting jacket, with deep bellows-pockets for cartridges. With it: whipcord frontier pants in the same green-drab. Below, she wears the same outfit for trap shooting. Opposite: In the pit blind, Mrs. Fahnestock wears the same frontier pants, adds a waterproof and briarproof canvas jacket, with pockets lined with bucko, pulls a cowboy hat far down on her head.

Mr. and Mrs. Fahnestock trap shooting

Mrs. Fahnestock in the pit blind at "Readbourne," Maryland

FRANCES MCLAUGHLIN

LADY IDA SITWELL, MOTHER OF
OSBERT, SACHEVERELL, AND EDITH

DUKE OF BEAUFORT,
THEIR GREAT-GRANDFATHER

HENRY MOAT (IN FANCY DRESS),
VALET TO THEIR FATHER

LADY LONDESBOROUGH,
THEIR GRANDMOTHER ON THE MATERNAL SIDE

SIR GEORGE SITWELL, THEIR FATHER

RENISHAW, FAMILY SEAT OF THE SITWELLS
SINCE 1625; SKETCHED BY JOHN PIPER

OSBERT AND SACHEVERELL SITWELL:
BEERBOHM CARICATURE

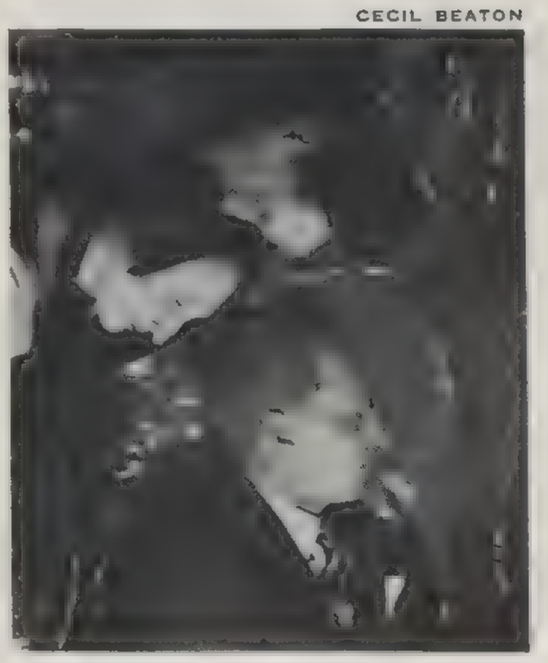
SARGENT PORTRAIT OF THE SITWELL FAMILY:
SIR GEORGE, LADY IDA, AND THE THREE CHILDREN

THE IMPORTANCE OF BEING THE SITWELLS

The three Sitwells, Osbert, Edith, and Sacheverell, are the most photographed, sketched, painted, quoted, and written-about family trio in the world. Now Sir Osbert and Dr. Edith Sitwell are talking their way across the United States on their first joint lecture tour here. In 1926, Rebecca West wrote: "They are the legatees of perhaps the most glorious group that English life has ever produced, the Whig aristocracy of the eighteenth century. The society that received Voltaire embraced their ancestors and from it they have inherited their graceful intellectual carriage, a boundless curiosity concerning things of the mind, and the quality of taste." (Their father, Sir George Sitwell, one of the most magnificent eccentrics, whose imaginative flights from reality are superbly described by his son, Osbert, traced his line to the Normans in 1299; their mother, Lady Ida, a richly beautiful woman, deliciously extravagant, charmingly frivolous, was the granddaughter of Henry, 7th Duke of Beaufort, a line going back to John of Gaunt.) The children of this match have had an incisive effect on the arts of their time. When they first assaulted London in 1918, they were the fun-loving Sitwells, who mocked the serious and were profound about the trivial, their burlesques solidly effective. They have ended up as the "most remarkable trio of the same generation in one family in the history of English literature." Sacheverell's masterpiece is his *Southern Baroque Art; A Study of Painting, Architecture and Music.* Osbert's is his four-volume complex and cadenced biography of their family, *Left Hand, Right Hand!, The Scarlet Tree, Great Morning!* and the just published *Laughter in the Next Room.* Edith's glory rests on the faith, the agony of her war poems. *(Continued on following page)*

A SMALL ANTHOLOGY OF WHAT THE SITWELLS SAID ABOUT THEMSELVES AND EACH OTHER, OF WHAT ARNOLD BENNETT, H. G. WELLS, SIR EDMUND GOSSE, BEVERLEY NICHOLS, GERTRUDE STEIN, R. A. SCOTT-JAMES, FRANK SWINNERTON, REBECCA WEST, AND HENRY REED WROTE ABOUT THEM, IS ON PAGE 175.

CECIL BEATON



THE THREE SITWELLS IN THE TWENTIES

"WE ALL HAVE THE REMOTE AIR OF A LEGEND," WROTE EDITH SITWELL

FIVE PORTRAITS OF EDITH SITWELL

Edith Sitwell, whose poetry thirty years ago was often a weightless pattern, has now become one of the great religious poets:

"Still falls the Rain
Still falls the Blood from the Starved Man's wounded Side . . ."

Now sixty-one years old, this six-foot woman, with grey eyes that have looked courageously for controversy, may be England's next poet laureate. No one, however, would have thought of such honour for her the June afternoon in 1923 when Osbert Sitwell presented his sister in that famous public performance of "Façade." There was an absolute balance of her voice and the music of William Walton. The reciter and the musicians hid behind a curtain with only an enormous fair-haired mask on view. With that abstract method of presenting poetry, the poet scandalized the audience—and with such experimental lines as:

"Also the hairy sky that we
Take for a coverlet comfortably."

Readings from "Façade" have been heard many times; Ballet Society will present it in New York in January, with Sir Osbert and Edith Sitwell.

"I AM ABOVE ALL THINGS A SPIRITUAL ADVENTURER," WROTE EDITH SITWELL

"VERY CLEVER, NO DOUBT—BUT WHAT IS SHE BUT A FAÇADE!," SAID AN ENEMY

CECIL BEATON

"A CREATURE WITH AN ALIEN AND IMMORTAL SOUL," WROTE SIR OSBERT SITWELL

JAMES GILVARRY COLLECTION

EDITH SITWELL BY TCHELITCHEW

JOE CARTER... HIS WINTER SCHEMES

His irresolutions, ranging from going to more lectures to saying *no*, definitely, to dull dinner invitations.

BY THOMAS W. PHIPPS

EVERY season about this time, Joe Carter takes himself aside (a neat trick, too), and seriously and deliberately checks over in his mind a few of the things he is *definitely* going to do in the coming months. Many of them, of course, are plans he failed to get around to the season before and none of them is world-shattering; they range from determination to cut out desserts at lunch to taking a night course in semantics.

This winter's schemes were made the other afternoon as he lay relaxed and drowsy in the steam room at his club, a towel wrapped around him, a long glass of water in his hand after three hard games of squash. Here they are in the haphazard way they passed through Joe's mind.

MILK. A glass of milk and a couple of crackers every night before going to bed . . . yes, even if it's *very* late.

LESSONS. For years Joe has been a non-rhumba man. There's an exhibitionism inherent in all those jumping-about dances that has always put Joe off. But as most orchestras today seem to play almost nothing but rhumbas, and as Joe loves to dance, he's finally decided to break down and take a lesson. He doesn't expect to have too much trouble with the footwork—it's the pained, blasé expression that's worrying him. He's picked the Fred Astaire studios, Fred, to Joe, being the king of all dancing.

His second lesson is to be in cooking. At present Joe is a good fried-egger, an expert scrambled-egger (lots of cream and get it sticky), and he's average with anything that comes in a can. But this year he's bought himself a pressure cooker—and if he doesn't blow his head off, he plans to add considerably to his menu. His teacher is going to be the now retired family cook—she's a terrible bully, but a genius with an oven.

PARLOUR GAMES. This year Joe is going to make a definite rule: set his stakes and stick to them. Backgammon, a dime a point. Gin rummy, a penny a point. Throwing cards into a hat, a nickel a card (he's champion of the Eastern Seaboard).

Chess, if he can find anyone who plays as badly as he does.

JIG-SAW PUZZLES. He's going to keep a large-size puzzle going all the winter on a bridge table in his living room. He'll probably join the Jig-saw Puzzle Club from which you can rent puzzles ranging from the near-impossible ones to the done-in-one-sitting kind.

He's going to try to revive among his friends some interest in mah jongg; and after many seasons spent going to dinner parties where the entertainment was a choice between conversation and a game of bridge—he is, in self-defense, going to join the bridgers, *after* some lessons.

REFRESHER COURSE. The Berlitz School—French, German. If possible Joe is going to make his appointments during the luncheon period—a good excuse to cut out big meals.

KEEPING A DIARY. This season Joe is going to keep a diary—not secret confessions, but a record of his engagements—telephone numbers—when he last went to the dentist—the day of a suit fitting—noting his weight. He has a small wafer-size diary and he's all set.

WEEK ENDS. Joe is full of plans. Always sleep late. If the weather is right—a game of golf. (Joe has long since learned to make sure that when he drives a girl out with him she brings a good book—girls always seem to get so restless around a clubhouse, and it's maddening to come in full of health and find them tight-lipped and just a little hurt.)

If it's a good walking day, drive anywhere and, when the right spot turns up, get out and walk. (Warn the girl, so that she will wear sensible shoes; and if she wants an extra coat she'll bring it, and if she wants a scarf she'll bring that too.)

Joe looks forward particularly to week-end lunches in town, in dark speakeasy places: The Barberry Room, Cherio's on Fifty-third Street—sitting opposite a new girl, a cocktail, maybe a half bottle of wine, flirting, lots of unfinished sentences, the kind of dialogue you'd hate to be faced with on a cold Monday morning. And then into a movie, a concert, maybe even a walk in the park, and then to the Savoy Plaza for a tea dance. (A little embarrassing if you are caught, but you can always murmur something about Scott Fitzgerald.) And if it's a "charming" girl, a friend of your mother's from Boston, hot chocolate and whipped cream in the Palm Court of the Plaza.

COCKTAIL PARTIES. Only one in an evening: never more than two a week. In order to avoid the listless, disorganized dinners in strange restaurants that often grow out of cocktail parties, Joe is never going to one without a definite plan for the evening ahead. If once there he should happen to meet "the most wonderful girl in the world"—well, then, of course . . .

PUNCTUALITY OR HOW TO READ YOUR HOSTESS' MIND. This is one of the major problems of *(Continued on page 187)*

PAPA, FIRST LOVE, AND MUTTON GRAVY

Notes on Gramercy Park in the Nineties . . .
from the autobiography of a former President of Vassar College

HENRY NOBLE MacCRACKEN

It got kind of warm in June. The ailanthus was all sticky. Pedlars were yelling "Strawberries" up and down Irving Place, and flower-pot wagons sold geraniums and little begonias and so on. Vegetable men from Long Island came along, too, with scallions and peas; old clothes, and knife-grinders—it was an awful noisy street, hardly quiet a minute. Of course, the Belgian blocks in the street made an awful racket, and when a two-wheeler grocery cart came tearing round Nineteenth Street the sparks flew all over, banging around.

But some of the time it was quiet, especially after dinner, and Charley and I used to walk up and down talking about what we were going to be, and so on. Papa's friends were always asking me "What are you going to be when you grow up, a college president, I guess, hey?" Well, if there's one thing I'm not going to be, it's a college president. Papa gets so worried about the old University. Why doesn't he let it just die, if it don't want to live? I'm going into some steady kind of business, like fireman or postman.

Mr. Denman Thompson is acting at the 'Cademy of Music, down on Fourteenth Street and Irving Place. I know because his oxen exercise up and down the Place in front of our house. They pull a hay wagon up and down. Gosh, they're big oxen, the biggest in the country, I guess. Kind of tan colour, with big horns. They could pull a house right over on its side. The driver is an old feller with a fuzzy beard and a big straw hat. I ast him why he had such a funny beard, and he said, "They pay me fur it, so I grew it, like they said. If they think we wear em, we'll wear em." He was goodnatured, and let me drive the oxen a spell. You use a whip with a lash about twenty feet long, and it's awful hard to crack. You yell "Gee" for the right, and "Haw" for the left, and "Gee Haw" when you want to start em, and "Hup" when you want to stop. But mostly it's the whip that steers em. I couldn't get them round a corner if I tried. I did try, but they almost walked right through Gram'cy Park. They would have pulled the fence right out of the ground if the driver hadn't stopped them. He laughed and laughed at me. "You city boys will be the death of me," he said.

I wonder what *The Old Homestead* is about. They got stickers on the hay wagon about it, but it's just country people dancing. We were going to the country soon as school is over, but we can't afford it this year. New York is a fine summer resort, but it's sort of sticky most of the time, and the Jersey mosquitoes bite fierce.

We had a great time, though. There was a girl in the Park named Marie Gravet, and we all called her Mutton Gravy for short. Mutton Gravy came from Paris, France, and spoke French. She spoke English, too, but her lips all puckered up and made it sound funny. She held her lips kinda tight like she wanted you to kiss her. She was flirty, all right. She was always talking about boys and girls. She couldn't play any games, because they made her all hot and tired, and she was very delicate. She got powder and put it on so as not to sweat in this terrible American heat. She wore fluffy white dresses, and held a parasol, and gloves. She just sat and talked.

I don't know how she did it, but in a few days she had all the boys hanging around with their tongues hanging out, looking lovesick at her. Gee, it was disgusting. Even my brother George, who was two years older and big for his age, would come around while she made eyes at him sideways. It would simply make you sick to watch it. I didn't stay around much, because Charley was working on a sailboat to sail in Central Park, and I helped him, sandpapering and everything. So I didn't see much of what went on. You just wouldn't believe it, a bunch of fellows that would fight toughs and chase cats and get chased by cops, moaning around while she talked and simpered.

Pussy Leach had a play buckboard, of yellow wood, with a pole, and she actually got Pussy and Ted to hitch up and pull her up and down the walks in the Park, while she drove them with silk ribbons and a little horsehide whip that George gave her. He bought it down at Hassl's in Third Avenue and Seventeenth Street, right under the L station. Hassl's had a lot of whips, made of one piece of twisted cowhide. They hurt when you hit anybody, but Mutton Gravy just touched them. All the girls hated her, but she didn't care. She just said "Allong," and the boys tore around, and acted skittish and jumped and pulled her all over the Park. It was simply sickening. She got Meredith to sit on behind on the flat part, and when she stopped he would jump up and run around and hold her hand, while she dismounted. She would give him her parasol and he would open it, and hold it so as to shade her. Then she would step down like she was a queen or something and walk to a bench and sink down, and say, "T'ank you, my dear. Oh, it is so terreble hot, not?" and pull out her fan and open it, and fan herself, and look over the fan, and look at you. And all this while those two big goons would *(Continued on page 157)*

HONEYMAN

...IN PARIS

ARLETTE THOMAS

A lucky, dramatic ingénue, she plays the young hunchback servant girl in *Les Pattes Blanches*, the new film by Jean Anouilh, directed by Jean Gremillon. (She got the rôle when she met the director on a street corner by planned coincidence.) Small, thin, and just twenty-one, she had a year of dramatic school before understudying the ingénue rôle in the French version of *The Glass Menagerie*. As in a press agent's dream, she was notified late one afternoon of the star's illness, made her first stage appearance that night in the leading part.

MICHEL BOUQUET (*below*) is considered the most remarkable young dramatic actor in France. He graduated from the Paris Conservatory in 1945, pocketing the coveted Grand Prix de Comédie. (In his entire career, Bouquet has played only leads, never a bit part.) Now he is starring in Jean Anouilh's play, *Invitation au Château*, and in the film *Les Pattes Blanches*. Shy, slow-talking, his work is his only concern; his ambition, to act and direct the classics.

MICHEL BOUQUET

CHARLES LAUGHTON, FRANCHOT TONE

RANDALL

BURGESS MEREDITH, IRVING ALLEN

Messrs. Laughton, Tone, Meredith, and Allen square off the four corners of the new movie, *The Man on the Eiffel Tower*, a thriller based on a novel by Georges Simenon. In this joint venture, Allen and Laughton limit themselves to single rôles, the former as a co-producer, the latter as a star. Tone and Meredith, however, have not only star billing, but also are respectively the co-producer and the director. The first full-length U.S. film to be made in Paris since the war, this picture is all shot on location: in cafés, along the Seine bookstalls, at the race track, in police stations, and post offices, with thousands of Parisians watching proceedings from the sidewalk, trees, and the lamp posts.

HONEYMAN

DANIEL GELIN

He is considered the funniest young actor on the French stage although up to a few weeks ago he had played only serious parts. Now, in *Zibelines*, he is a runaway hit playing a comic for the first time. Twenty-seven-year-old Gelin is married to Danielle Delarme, the star of the movie version of Colette's novel, *Gigi*.

BERNARD BUFFET (*below*)

A controversial new figure in the Paris art world, this hitherto unknown young painter won the Grand Prix de la Critique (fifty thousand francs and a six-week exhibition). Already, his show has been extended four months, and all his canvases are sold. Buffet paints mostly cadaverous young men because "I have no money for models so the pictures are usually me." He was even too poor to buy canvas; instead, took his mother's bed sheets, sewed them together, then nailed them up and painted on them.

NEPO

THEATRE NEWS

Here, evening accessories with a first-night importance:

1. Diamond and cabochon emerald earrings (one emerald to an earring), the diamonds, round-faceted. At Trabert & Hoeffer, Mauboussin.

2. New, a pink rayon plush evening bag like an opera case: the opera glasses (3) fit into the bottom. By Koret. $50* complete. Bergdorf Goodman.

4. Program flashlight, gold-plated, rhinestone-set. $4*. Hattie Carnegie.

5. Lacy, baroque heavy necklace of pseudo pearls and rhinestones, like a Victorian "fringe." By Miriam Haskell. $80*. Saks Fifth.

6. Glitter-cuffed, black, doeskin-finished lambskin gloves. By Le Grand for Dior. About $20. Lord & Taylor.

7. Gold kid blazoned on a black satin opera pump. By La Valle. About $30. Stein & Blaine.

8. Almost-naked sandals, silver kid shimmering with silver sequins. By La Valle. About $45. Stein & Blaine.

9. White silk chiffon handkerchief, French lace border. By Bloch Frères. $15. Bergdorf Goodman. *Plus tax.

M. de Hanan

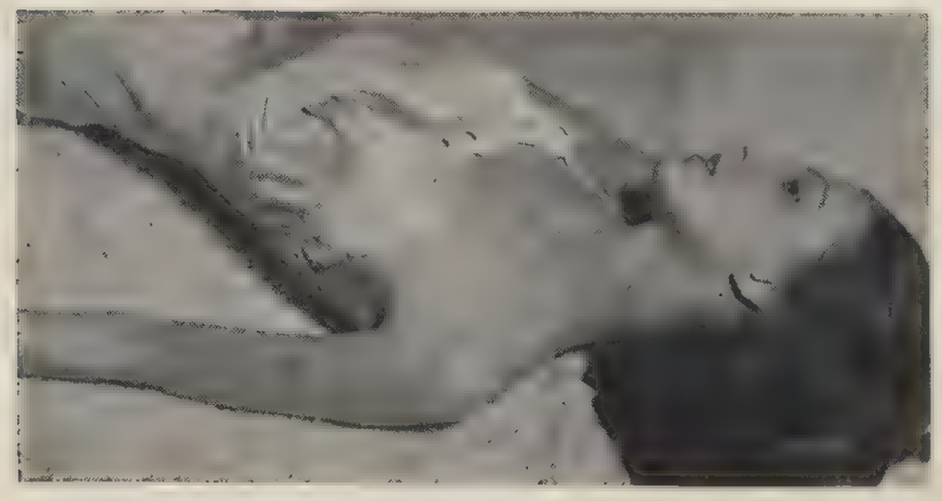
THE point—and the charm—are in the pelerine (Victorian cape-scarf hybrid) and in the sea-green of the silk taffeta dress, bare-top, full-length, full evening, beneath its own little wrap. Worn, *opposite page*, by Mrs. Philip Isles. This made-to-order Mark Mooring design, and the jewels, Bergdorf Goodman.

RAWLINGS

MRS. PHILIP ISLES

Christmas lingerie

Above, a nightdress of silk satin casts a shadow of lace over the bosom, shoulders, ankles. By Fischer, $35. Jay Thorpe. *Below, left:* sewn by hand, scalloped with petals at bodice and hem, a slip of Bur-Mil rayon crêpe by Dwalyne, $15. Altman. *Below, right:* the stole, at home with a tricot nightdress of Du Pont nylon. By Vanity Fair. Stole, $11. Gown, $20. Stern's. *Opposite page:* being held to the light (with which it compares), this wisp—a chemise of tawny pink silk chiffon with beige Chantilly lace, $40. Petticoat to match, $40. By Odette Barsa; from Henri Bendel; Hudson's; The Blum Store; Harzfeld's.



HORST

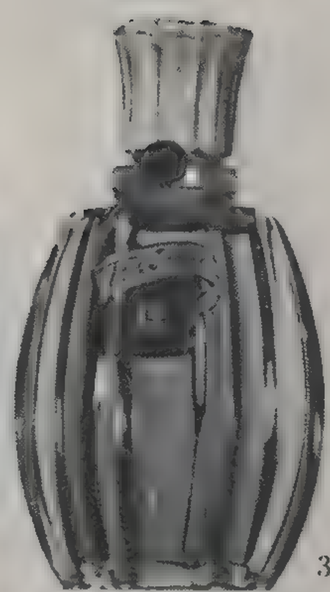
Christmas lingerie *continued*

Below, centre: chemise shirred to extol the bosom. Handmade, of lace, Bemberg rayon satin. By Yolande, $11. Saks Fifth. *Below, left:* at-home tradition: mandarin pyjamas to sleep in, relax in. Of rayon brocade, by Mary Jane, $11. McCutcheon's. *Below, right:* dreamy short nightdress with a flutter of lace, a lace bertha. Of Du Pont nylon chiffon. By Tewi, $25. Saks Fifth. *Opposite page:* sleeping costume—nightdress and robe—spun of air and cloth. White Du Pont nylon and rayon satin thinned to almost nothing, webbed with eyelet embroidery. By Tula; about $50. From Bonwit Teller; I. Magnin; Marshall Field.

Sweet-smelling accessories

1

2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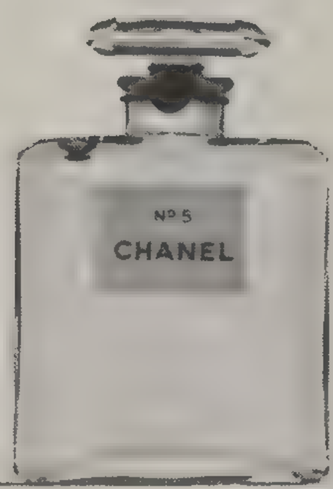


1

It is almost certain that these sixteen bottles will be among the most-often-given presents of the season; that they will carry some of the warmest of messages. For they are—as perfumes always are—among the most pleasing and flattering of man-to-woman presents. Almost any good perfume will be a welcome present to almost any woman. And the plus of a remembered, favourite fragrance is unfailing success. We think this, too: that the best way to choose a perfume is after the skin has warmed it (like any flower, a perfume opens toward warmth). That the best way to keep a perfume is, of course, in a handsome bottle, tightly stoppered (opened only in a smoke-free room). That the best way to wear a perfume is consciously, as a fashion, as an accessory, which it is (as a bright flower, for instance, pinned against a suit).

Top shelf: 1. Lenthéric's Dark Brilliance. Worldly fragrance to wear with authority. 2. Lanvin's Arpège. An exquisite fragrance, a long-time favourite with smart women. 3. Lucien Lelong's Tailspin, delicate, lasting, decorative both in and out of its fluted bottle. 4. Dana's Emir. Intense Oriental essences. 5. Lancôme's Tropiques. Exotic flower blend. 6. Bourjois's Mais Oui. Young, flower-fresh. 7. D'Orsay's Divine. New star on the horizon. 8. Corday's Promesse. A warm, deep scent. 9. Guerlain's Shalimar. A fragrant traditional perfume, rich undercurrents—rare ingredients.

7 8 9

2 3 4 5 6 7

Lower shelf: 1. Chanel No. 5, one of the famous perfumes—and names—that men remember. 2. Coty's Paris, blend of high and low notes. 3. Caron's delicate Fleurs de Rocaille. 4. Patou's L'Heure Attendue. A new warm-textured, long-to-be-remembered fragrance. 5. Schiaparelli's Shocking. Famous, exciting. 6. Houbigant's Quelques Fleurs. A happy re-discovery of delicate oils and essences. 7. Ciro's Surrender. A sparkling fragrance.

THE CHRISTMAS HOUSE

The wonderful thing about it is the way it responds. There's not a house on earth that isn't heartened by the lovely symbols of Christmas indoors. And so: we asked several of New York's most imaginative florists how they (thus you) might go about the Christmas look of a house. And *they* said:

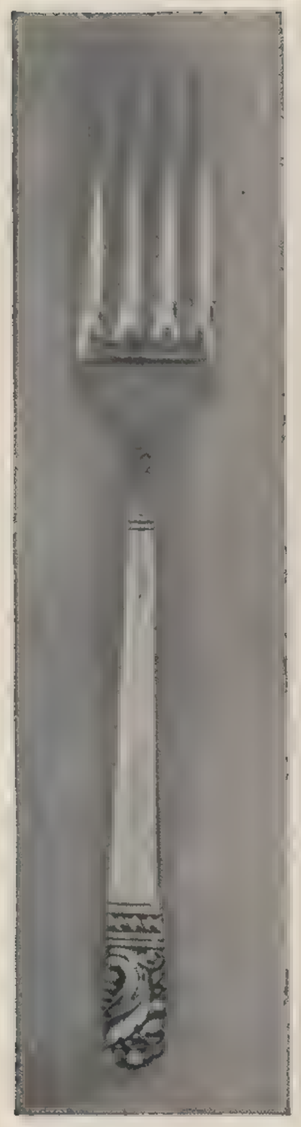
"First, of course, the tree." . . . From Irene Hayes, a tree as big as all outdoors is flocked with snowy white and trimmed with pale pink camellias, their leaves dusted with silver flicker. (You might decorate a baby tree as a ditto, for the centrepiece of a dining-room table; florists say that flowers used in this way can be chemically treated to last for at least a week.) Then, Ann Hagan suggested an un-real tree with a range of possibilities: the most meaningful, we think, is as the nursery tree, which the young of the house help to make. Two large pieces of cardboard are cut into (duplicate) pine tree profiles, are then painted red, and stuck into any sort of slotted holder (toast rack, a box or slotted block, or a plate-stand would do). Then sprigs of real pine are stapled to each side; the halves are glued back to back, and the whole tree is decorated with tiny packages wrapped in bright paper.

As for trophies for the doors: these ideas are alternates to the good-as-ever round wreaths and green sprays. Judith's Garden makes a horseshoe-shaped spray of magnolia leaves (again, can be chemically treated to last); arranges halved pine cones to look like clusters of flowers, and sprays the whole with a skim of gilt paint and silver flicker. From Reed & Stevenson, ideas for trophies in the tradition of the French over-mantel—used for Christmas *over* mantels or doors. Brightly painted toy trumpets and drums (from the toy counter of a ten-cent store) are hung on ribbons of various lengths. Other ribbons dangle Christmas tree ornaments; pompons made from transparent Cellophane straws. An outsize ribbon bow at the top covers the hook or ring which holds the trophy.

For over-mantel decorations, these: one-sided arrangements which could be used on a chest, on a table, anywhere, against a wall. Irene Hayes, who specializes in fireplace fans of pleated heavy gilt paper bordered with antique French wallpapers, uses one as a background for a flower arrangement. Flanking it are obelisk-shaped white candles. From Judith's Garden, a magnificent mantel decoration built around an antique strawberry-plant jar in off-white or grey pottery. This is filled with tall white-flocked pine branches and white lilies. From each of the many little side-openings of the jar, huge clusters of green grapes with streamers of grape-ivy leaves are hung. For a large, modern room, Emmet Holcombe has an idea for a mirrored wall. Bare branches are painted white and are arranged in a half-circle in a long, low pottery bowl completely hidden under evergreen branches. Lucite icicles are hung upon the branches, are reflected in the mirror. Judith's Garden suggests an alternate for the traditional evergreen roping—a Della Robbia rope, made of boxwood or pine, around which chartreuse velvet ribbon has been *(Continued on page 185)*

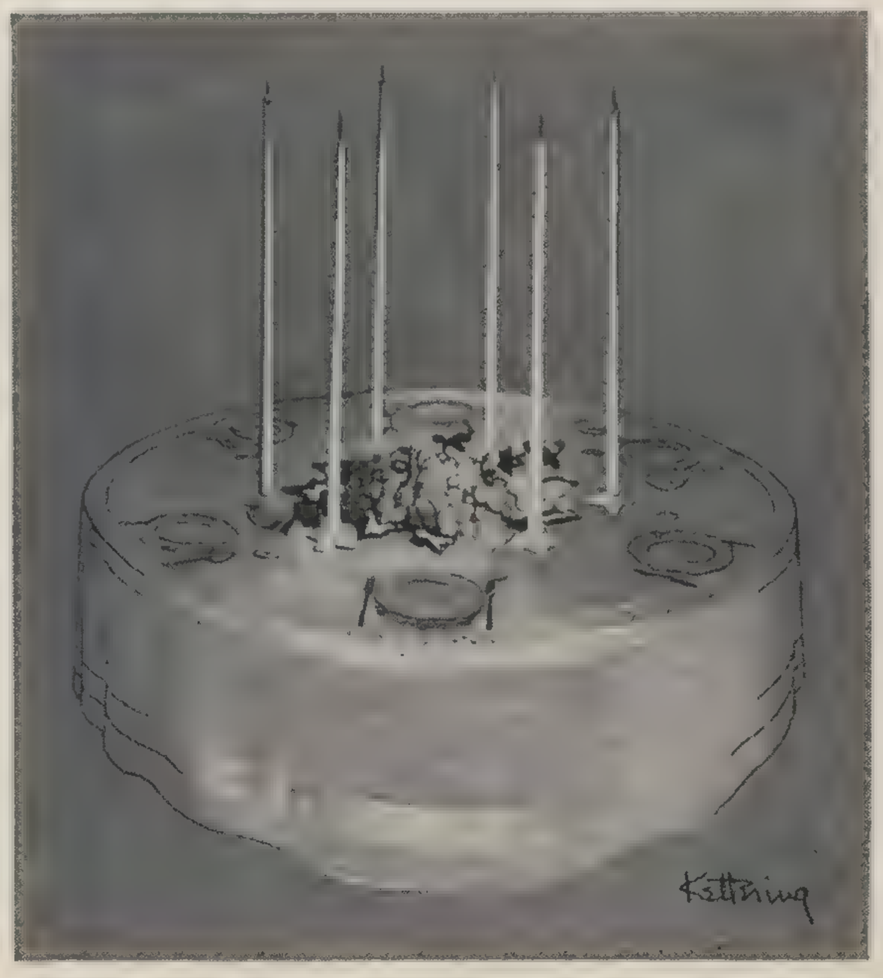
CHRISTMAS TABLE SETTINGS

On this and the opposite page, *a collection of Christmas table settings that may give you ideas for holiday parties however you entertain: open-house, Christmas dinner, supper after a ball.* Above: *In the tradition of mediæval Merrie England, Judith Garden's own old silver kissing ring, festooned with sprigs of mistletoe, hung between rococo six-branch candelabra, over a supper table set with silvery green damask cloth and napkins, covered soup tureens, and plates from an old Coalport dinner service, collected by Alice Marks. The silver on the opposite page, the dinner knife and fork at the top, the teaspoon, the butter-spreader, is in "Mansion House," newest pattern by Heirloom Sterling. For another, detailed look at it, see page 167.*



A white lace cloth over green felt; four tiny arborvitae trees (you can plant them after Christmas), wired for white tapers, garlanded with gardenias and white-edged holly. Designed by Jack Kelly.

Left: *The deep hunter's green of a dyed damask cloth set with green Bristol glass, bronze doré candelabra, starry white flowers in holly, in ivy. Designed by James Amster. Michael Tree was the florist.*



Right: *A hand-woven off-white cloth shot with silver; a low centrepiece of holly, ivy, strawberries, circled by stars, tapers, dusted with make-believe snow. Judith's Garden. Chelsea plates, Alice Marks.*

MIEHLMANN

JACKIE MARTIN

MR. AND MRS. VALENTINE HOLLINGSWORTH.
The bride in pearl-embroidered net,
a diamond diadem.
MRS. ARTHUR WOODS, the mother of
the bride, with her brother,
COL. PIERPONT MORGAN HAMILTON.

Left to right: MRS. ROBERT WOODS BLISS, FELIX FRANKFURTER,
DAVID E. FINLEY, MRS. FRANKFURTER,
DEREK HOYER-MILLAR, JOSEPH ALSOP, and MRS. FINLEY.

350 guests crowded the marquee in the wide garden of
MRS. WOODS' historic place, "Laird House,"
famous for its Georgian proportions, box garden.

The bride's table, *left to right:* MRS. VALENTINE HOLLINGSWORTH; AMOR HOLLINGSWORTH, uncle of the groom; MRS. ARTHUR WOODS, the bride's mother; CHAUNCEY MCCORMICK and MRS. F. LOUIS SLADE, uncle and aunt of the groom. *Seated:* The matron of honour, MRS. JOHN WOODS; the best man, MARK HOLLINGSWORTH, and flower girl, MARY RHINELANDER.

WASHINGTON WEDDING

Half the notables of Washington turned out for the wedding of Miss Coralie Woods, the daughter of Mrs. Arthur Woods, and a descendant of Alexander Hamilton, to Valentine Hollingsworth of Boston. After the wedding at Christ Church, Georgetown, the guests, under a blazing October sky, walked the two leafy blocks back to Mrs. Woods' historic, eighteenth-century Laird House for the reception; overflowed into the old box garden, to the marquee on the lawn.

MARY RHINELANDER, of Boston, flower girl, and littlest beauty at the wedding.

In the beautiful hall of Laird House, guests pour in to the reception, MR. AND MRS. WILLIAM MCCRACKEN in the foreground.

Wardrobe for a city week end

Vogue Designs for Dressmaking

We have often outlined a wardrobe for a week end in the country; here, a change. For those who catch the trains going in the opposite direction, reverse the circuit, live in the country, week-end in town: three costumes that should cover (and beautifully) every engagement on your city calendar. Here, they are shown on Mrs. Philip G. Gossler, who lives in Connecticut, often spends a week end in New York. Make these or have them made.

Above and left: a dress in heavy russet taffeta, with a low neckline like a folded petal; its own little double-breasted, long-sleeved jacket, the neckline cut to go under the ruff of the dress. For cocktails as well as dinner, the theatre. No. 6639. Jacket 6644. *Right:* the invaluable suit (Mrs. Gossler has it in broadcloth). Wear it, in the morning, with a beret, leather bag; later, a fur stole, velvet bag. No. 425. For other views, sizes, page 174.

HORST

MRS. PHILIP G. GOSSLER

She brings with her up to town not a black but a midnight blue evening gown; in lace because it's pretty, because it packs so well; with it, a continuing fashion, the stole. No. S-4941.

Out-of-town news

Dressing well for the country, like dressing well for town, is half (at least) a matter of having a canny eye for the extras. On this page, a row of accessories to do good things to your tweeds, flannels, cashmeres.

1. New-silhouette shoe in brown calf, with a suède cuff, tying close to the foot. By Evins. $27. I. Miller.
2. Sheared raccoon opera pump with a built-up leather heel. By Mackey. To order at J. & J. Slater.
3. A pony-skin strap makes a delicate watch look very non-urban. 17-jewel watch. $242 plus tax. John Rubel.
4. Rust suède glove lined with chamois. Imported from England by Gloria. $12. Abercrombie & Fitch.
5. A wide, gold-plated bracelet, flat links alternating with chains. By Monet. $6 plus tax. From Saks Fifth.
6. Yellow bordered, small-flowered square, in a scarf of silk twill. By Ascher of London. $11. Bonwit Teller.
7. Ostrich-skin gloves, very thin, very light, lined with wool. $13. By Le Grand for Dior. At Lord & Taylor.
8. Boot with a difference: it's plaid; can be worn minus a shoe. A Joyce boot made in England. $19. At Altman.
9. Earrings of gilt, half twisted, half smooth (they match 10). By Monet. $4 plus tax. Saks Fifth.
10. Heavy gold-plated link bracelet ($8 plus tax) and necklace ($10 plus tax) to match. By Monet. Saks Fifth.
11. A rough-textured bag of Irish tweed, edged with hide. It lasts and lasts. $35 plus tax. From Mark Cross.
12. Fireside Turkish slippers of green felt. They are flat, very soft, piped in gold kid. $8. At Lord & Taylor.

Bright gleam of Heirloom* Sterling, dark gleam of wood—richest contrast of all! Use it! For holiday place cards, print your guests' names with nail polish on gay Christmas balls!

"I'll give you 3-times-a-day pleasure as long as you live. And an extra glow, every time you catch a new guest's appreciation of my quality (and yours!). I'm a practical investment, too. For my intrinsic silver value is always there." *This 6-piece Virginian* place setting* will cost you no more than lots of women spend on one hat! Yet even a century's use won't wear out your Heirloom Sterling. It's solid silver all the way through. Don't wait to enjoy it; start now with two place settings . . . add others later. You may take your time to pay for them. Ask your jeweler about easy credit terms; also to show you Heiress*, Damask Rose*, Mansion House* in Heirloom Sterling . . . *From generation to generation**.

*Trade Mark. Copyright, 1948, Oneida, Ltd.

Give Sparkle

1. **Sparkling Christmas Bell** with On Dit Perfume, 5.50
2. **Blue Grass Bath Twosome** (dusting powder, soap), 3.00
3. **Christmas Carol Booklet**—inside On Dit Perfume, 5.50
4. **Christmas Stocking** with Blue Grass Perfume, 2.25
5. **Glitter Tree**, Cyclamen Perfume, 2.50. Cyclamen Perfume (not shown) to 13.50
6. The **"Santa Claus Look"**—Blue Grass Perfume in the frosty tree with Santa's face on top, 7.50. Blue Grass Perfume (not shown), 1.75 to 60.00
7. **June Geranium Christmas Soap Magnum**, 3.00*
8. **Horseshoe** holds Blue Grass Perfume, 7.50. Also 12.50 size.
9. **Christmas Star** with On Dit Perfume, 5.50
10. **Sparkle Tree** with On Dit Perfume, 3.00
11. **Blue Grass Stocking** holds perfume, soap, dusting powder, bath petals, Flower Mist, 8.50
12. **Formal Fitted Bag**, compact, lipstick, comb. Brocade or solid colors, 35.00
13. **It's You Perfume**, shown, 49.50. Other sizes (not shown) 2.75 to 85.00
14. **On Dit Perfume Carousels** with real music boxes inside, 22.50 and 37.50
15. **Christmas Bell Duet**—Blue Grass Perfume inside each bell. Complete, 4.50
16. Long **Automatic Jewel Stick**, 3.50. Matched **Jewel-Clustered Compact**, 14.50
17. **Snow Man** with Blue Grass Eau de France (richer than Flower Mist), 3.50
    Snow Maiden (not shown, same contents), 3.50
18. New **Vanity Bag** (compact, lipstick, comb) in suede, faille, satin, 52.50
19. **Blue Grass Petal Tree** (bath petals, soap, perfume), 5.00
20. **Blue Grass Bath Box** (dusting powder, Flower Mist), 3.00
21. **Church Steeple** with On Dit Perfume, 5.50
22. **Deluxe Blue Grass Bath Set** (toilet water, perfume, dusting powder, lipstick, soap, sachet), 17.50
23. **Blue Grass Toilet Water** (shown), 12.00
    Other Blue Grass Toilet Water, 5.00, 10.00
24. **Blue Grass Letter Box** (dusting powder, Flower Mist, bath petals, Bath Mit, bath oil, soap, sachet), 12.00
25. **Snow Maiden** and **Snow Man** with It's You Flower Mist, 2.75 each
26. **Blue Grass Shower Box** (dusting powder, soap, Dumbbell bottle toilet water), 14.75
27. **Blue Grass Fragrance Trio** (bath salts, dusting powder, soap), 7.00
28. **Brandy Glass Ballerina** holds lipstick, rouge, eye shado, puff, On Dit Perfume, 10.00

These are just a few of Miss Arden's fabulous Christmas gifts from 165.00 to 1.00.

Arden *Christmas Magic*

29. Sleigh with oval compact, lucite lipstick, lip brush, It's You Perfume, 8.50

30. Accordion Box holds Gold Rush compact, lipstick, Blue Grass Perfume, Pony guest soaps, 12.00

31. Blue Grass Mist Set (Flower Mist, dusting powder, sachet powder), 5.00

32. Giant Bath Bell, (Blue Grass bath petals, bath oil, soaps, wafers), 7.50

33. Blue Grass Tree (soap, dusting powder), 3.00

34. Blue Grass Bath Soaps. Dressed in foil or cellophane. Set of 3, 3.75★ Not shown: Blue Grass Pony Guest Soaps, 6 for 4.50. Other Elizabeth Arden soaps from 1.25★ each

35. June Geranium Duet (Flower Mist, dusting powder), 2.50

36. Essential Treatment Set (skin lotion, cleansing cream, Velva cream, jumbo lipstick), 4.50

37. Night and Day Duplex Kit—side wings with zipper pockets, removable tray, 18 Elizabeth Arden preparations. Handsome alligator grain, genuine cowhide in black, brown, navy, green, cherry or rawhide, 125.00

38. Indispensable Beauty Box. 14 Elizabeth Arden preparations on removable tray. Simulated leather in black, brown, red, navy, or rawhide, 30.00

39. Career Kit — ideal for desk or dresser drawer. Easel mirror. 11 Elizabeth Arden preparations. Gabardine grain fabricoid in high colors, also brown, black, and navy, 16.50

40. Air Travel Bag. Handsome, light-weight real leather pouch. Ample space for air travel "musts", plus removable easel of 15 Elizabeth Arden preparations. Resort colors like lime, sky-blue, gold, cocoa, red and classic copper, navy or black, 165.00

41. Overnight Kit for train, car, plane. Outside magazine pocket, waterproof inside pockets, 14 Elizabeth Arden preparations plus ample extra space. Genuine cowhide, alligator grain in black, brown, navy, cherry, dark green, 82.50

42. Double Vanity Fitted Bag. Fitted with lipstick, compact, comb. Gold plated clasp opens bag top and bottom. Suede or calf, black or brown, 67.50

Note: Give **"Crimson Lilac"**—Elizabeth Arden's newest make-up color, available in gift kits or separately in lipstick, nail lacquer, Pat-a-Creme, rouge, eye shado and face powder.

20% Federal Excise Tax on all except starred (★) items

At exclusive stores everywhere or at Elizabeth Arden, 691 Fifth Avenue, New York 22, N. Y.

Lotus

BY APPOINTMENT PERFUMERS TO H.M. QUEEN MARY. YARDLEY, LONDON

"Lotus" Perfume $5 to $17.50 plus tax

a sophisticated new perfume
by **YARDLEY**

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.

PAPA, FIRST LOVE, AND MUTTON GRAVY

(Continued from page 135)

stand and pant and sweat, and act like they were having a wonnerful time. They didn't care what anybody said, they just stayed and stood. And pretty soon, Mutton Gravy would get up and walk over to them and put chocolates in their mouths, and say, "My good horses, you are hongry, not?" and they would winny and nod their heads up and down like horses do.

You just wouldn't believe it; you had to see it to believe it. It all happened just like I said. And pretty soon George would come around, like a big baboon, and he would kneel and kiss her hand, and then sit down and fan her, while she cooed at him.

I just couldn't stand it. My own brother! So I went up to Central Park with Charley, and we sailed the boat for a while in the Boat Pond. It was a lot of fun. They were mostly younger kids, but they just had store boats and they didn't know anything about sailing. They just pushed em out and they got all tangled up, and the boatman came around with a long polehook and pulled them in to shore. Charley knew all about sailing, because he used to sail with his father in Barnegat before his father died and his mother took boarders. He fixed up the rudder with an alarm-clock, and when the boat had sailed out for a minute and a half the rudder would turn, and the boat would sail right back. We hardly had to move. My gosh, it was more fun! Charley named his boat the *Cousin Lucy* after my cousin Lucy Denison, who lived with us for a couple of years while she was studying music and art. She was grown up, but she was very nice to us, and we liked her a lot.

We sailed the *Cousin Lucy* for quite a while, and when I went out to the Park next time I just couldn't believe what had happened to everybody. Mutton Gravy had just moved in on the whole Park, and the whole gang of boys and girls were just her servants. She was the Queen of Love, and she used to sit on the back of one of the benches in front of the fountain. She had a big shawl, red and blue, that she sat on, over the back of the bench that was her throne, and she held her parasol. Sometimes one of the boys as a special favour held it for her. The girls all stood around in their best dresses and were her Ladies. They did everything she said, so meek and quiet you wouldn't believe it. It was like a fairy tale. The boys were her knights, and the bigger boys were Brave Knights. They did everything she told them. Nobody laughed any more either; because if you laughed Mutton Gravy would wave her scepter, which was a stick from the towel rack in her bathroom, but painted with gold paint. And the big boys would run and capture you and bring you to the Queen for punishment. You had to kneel down, and you got a paddywhack or two, and say, "I beg your pardon, O Queen, and I will never laugh at you again," and Mutton Gravy would pardon you after a while. It made you sick, but what could you do? Everybody did exactly what she said, and she ruled the Park—really ruled, I mean.

She made laws that you had to obey. She made them wear their best pants. They had to take off knee pads. The garters couldn't show. She even got George to get Mamma to buy him a pair of long pants so he could wear them in the Park. He was Mutton Gravy's favourite Brave Knight, but he was just as crazy as the rest. Some of them wanted to make him the King, but she said, "No, I don't want a King. I might change my mind." And then she would flirt with George, and he would look red and flushed up so he couldn't say a word but just stand around and look foolish.

She held High Court on Saturdays all June. We had to come out in our good clothes and walk around after her carriage of State, which was just Pussy's buckboard, but all fixed up with ribbons. She would make a tour of the Park, and we walked in a procession after her, two by two, Ladies and Knights. I forgot to say that she paired us all off at her High Court one day, after she had got to know us pretty well. She was awful smart, and she knew how to get the girls on her side. She saw what was going on, and she gave the girls a kind of shove, because the boys weren't ever so crazy about the girls as the girls were about the boys. So she gave every Lady a Knight, and they had to walk around together and make love.

Making love was just walking around very politely and making compliments. You had to say "Dear Lady" every other minute, and pick up her handkerchief, and give her your arm, and walk with your toes out and step like in Dodsworth's, and make eyes and look sick, and say "How fair you are, My Lady," and stuff like that.

We had tournaments, too, instead of those rowdy games like Prisoner's Base. We had prisoners and set them free by conquering the other Knight. You held hands, and stood on both feet and made the other Knight tip over by twisting your hand and yanking him around. But you couldn't move yourself. The Queen was the judge. Then you ran around the railing around the fountain, and if you won you were crowned. You got a flower from her balcony, or something. Pussy always won the races. Then we walked around with our Ladies some more. It doesn't sound like fun when I write it down this way, but it was a lot of fun at the time. Anyway, we thought it was, but I can see now we were just a lot of fools hanging around a little French girl like that, and doing everything she said. I don't know how she got elected Queen, or anything. The first thing you knew she was elected, and everybody wanted to be her servants.

She gave me to Electra Nilsson

(Continued on page 158)

PAPA, FIRST LOVE, AND MUTTON GRAVY

(Continued from page 157)

to be a Knight. Electra was a girl who lived at No. 1 Gramercy Park on the corner of Twenty-First. I had got to know her one afternoon when I was chased by the Calvary Choir boys one day when they were coming out of rehearsal, and I ran in her yard and slammed the iron door under the steps on them. They stayed around a while and called me names, but I didn't care; and pretty soon, Electra opened the basement door and asked me to come in, because she saw how it was. So we played in her dining room awhile, and when the choir boys went off I came out and went home. So I played with her once in a while after that. She could play marbles quite well for a girl, and she didn't care if she got dirty, and so on. But of course I didn't care much for girls, so I didn't see much of her until Mutton Gravy began bossing everybody around.

Mutton made some rules that she called Kissing Rules. If you went on an errand for your Lady, like buying her a three cent bar of molasses, you were rewarded. You could kiss her hand. If you attended her all day, that was the High Court, you could kiss her cheek at the end of the Court, when Mutton went home. And if she got mad, and was rebuked by the Queen, there was a penalty. The penalty was to be kissed by your Knight, smack on the mouth. If she slapped your face, you had two kisses coming to you. Some of the girls like Elinor and Virginia and Mame Cooper and Janet and Christie used to slap the Knights around a lot, but they always had to pay the penalty, because if she ran away two of the Brave Knights ran after her and caught her and brought her back to pay the Penalty.

It was a lot of fun, only there were too many things to remember, and I got tired of it after a while. Electra didn't like it so much as some of the others, either. So as we had got quite well acquainted I asked her if she didn't want to go on Five Cent Saturday with me, and she said she did, so we went off on several Five Cent Saturdays and didn't go to High Court but had more fun by ourselves.

Five Cent Saturdays was something Papa had started. He thought it was our civic duty to know this city we lived in, and when Mamma objected it would cost money he said he could do it for five cents a day. It really cost more than that, but he didn't care. The whole family went to the Statue of Liberty and the Navy Yard and where Alexander Hamilton was killed, and the battle of Washington Heights, and St. Patricks and Grace Church and the slaughter houses in Jersey City, and the museums and so on.

So Lectra and I thought we could do some Five Cent Saturdays. We went down Third Avenue on the L to South Ferry and transferred to the Second Avenue line and went up to Harlem. We got in the front car and watched the little engine. We peeked in the windows of the people living on Second Avenue and made up stories about them. Lectra made up stories good. They were mostly about immigrants coming over in the steerage from Germany. We pretended we were immigrants too, and talked broken English, and the people that sat with us laughed and said, "Vot language you talk, haah?" And we talked gibberish back at them.

Then we rode back again by getting out and turning around, and we rode all day for five cents, on Ninth Avenue and Sixth Avenue. We even rode down Thirty-fourth Street and Forty-second to the ferries. We took lickerish sticks along and got all dirty chewing lickerish. It's black and greasy and sticks to everything you touch. But we had a lot of fun; you almost forgot Lectra was a girl.

Miss Mutton Gravy didn't like us roving around by ourselves, though, and she made us pay penalties. She said if we didn't stop she would change us around and give me another Lady. So we kept quiet, but we stayed out all the more, and Lectra pretended she was sick and couldn't come out, and I told Mutton I had to lick catalogues. So we got off all right.

One Saturday we spent the whole day on the ferries. We passed a U. S. ship taking immigrants in from Ellis Island down the Bay. It's just been opened, and the immigrants go through every day. They were singing when we passed them, and they looked happy to be here. We waved to em, and they waved back.

I treated Lectra to a shoe shine on one boat. It cost five cents. She had high black shoes and the bootblack tried to charge me ten cents. But I said no, I only had five cents. So he did it for five cents. All the people looked because a girl was getting her shoes shined. The bootblack was very clever with his brushes and he went like lightning and fixed them in no time. Lectra stood up and leaned on me while she put one foot on the box. The bootblack spit on the shoes, but she told him not to, and he had awful dirty black hands and he pinched her leg and said, "Aw, what do you care?" She had black stockings on, so it didn't show; but Lectra didn't like him at all. I paid him right then and he didn't finish. We went off and sat down.

We had a lot of fun, though. We stood in the crowd when the ferryboat bumped against the slip, and we would pretend to lose our balance and fall over against everybody and then say "I beg your pardon I lost my balance." Then the boat would hit the other side of the slip and we'd do it all over again. One boatman would fix the dock according to the tide, by turning a big wheel around. The other boatman would throw a cogcatcher over and it would bounce on the cogs with a merry sort of clang and pull the hawser tight so as to lock the boat tight against the dock.

(Continued on page 160)

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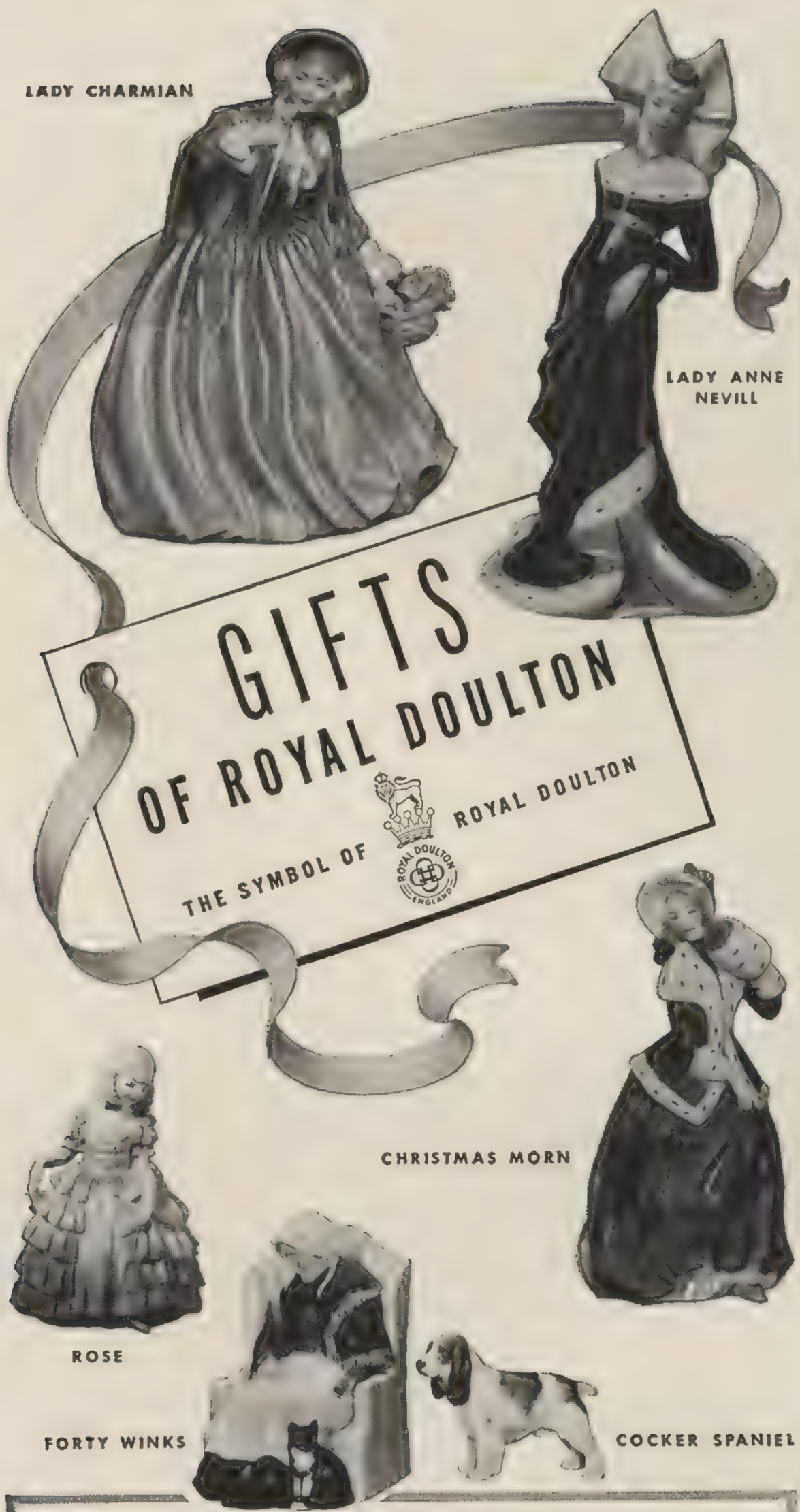

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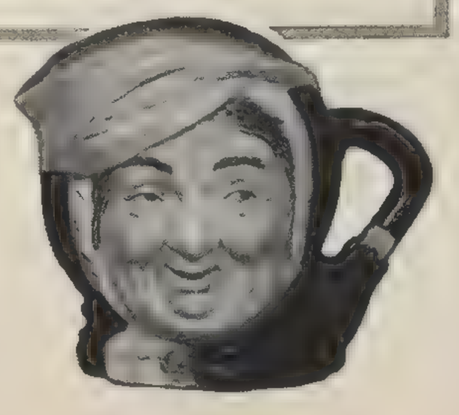

SAIREY GAMP

PAPA, FIRST LOVE, AND MUTTON GRAVY

(Continued from page 158)

Sometimes we pretended to be late and would jump across from the dock when she started. But I almost fell in one time, and the boatman gave me a cuff on the head and told me not to try that again. So I didn't. The water was terribly dirty, and stunk.

We did this all day till lunch time, and then we got off at Liberty St. and went in the back of a saloon that said "Family Entrance" and got a sandwidge and a glass of milk. Lectra had never been in a saloon before, so we peeked around. All there was, was just a lot of commuters getting a quick glass of beer before they went home on the ferry. Then they take a train on the other side and go home, wherever that is. They didn't seem very interesting.

We had big German sandwidges with liverwurst and bologna and pickles. By the end of the afternoon Lectra didn't feel very well, so we went home and Lectra went to bed. Mamma told me she was quite sick, because Mrs. Nilsson came and told her. She said I was a bad influence and must keep away from Lectra. She also told Mamma all about Mutton Gravy which was the first Mamma had heard about it. She said she was shocked; and it was a dreadful thing that contaminating influences like Mutton Gravy could get right in the Park and ruin children's morals.

I was forbidden to go in the Park for a whole week, and Papa went around to see Mr. King and he told Mr. Gravet, and he told Papa to mind his own business or he would fight him. So Papa was very mad, and said Frenchmen were a bad lot, and he was glad only Germans were coming over now, and not Frenchmen.

One night when I was laid up Papa came in and sat on the bed. He was always shy with us boys. He talked with us about history and books and the university, but he never talked about himself or us, much. That was the first time he ever did it, and I was so surprised I could hardly look at him.

He said, "Noble, who is this girl Electra?"

I said, "Oh, she's just a girl in the Park."

"Are you sweet on her?"

"Well, I guess, a little."

"Does she like you?"

"Some, I spose." I told him all about Mutton Gravy, and he laft.

"Well," he said, "it's a kind of measles, and you have a light case. But don't be too heroic. You might get hurt if you got fighting with fellows bigger than you are."

"Didn't you ever get hurt?"

"Certainly I did," said Papa. "Look here." He held up the middle finger of his right hand. I'd never noticed before, but it was broken at the top knuckle.

"What happened?"

"Football. Not the way they play now, but just a game in the street, with everybody in town joining in and kicking the ball up and down in front of the old hotel."

"Why didn't you get it set straight?"

"Too busy."

I was impressed. It had never occurred to me that Papa was a real live boy once. You wouldn't believe to look at him. He always looked about eighty, except that his skin was so clear and fresh, like a baby's and his eyes so bright.

"You know, Noble," Papa said, "I have great dreams for you all. It is hard for me to speak of these things, because I was brought up so strictly. I always stood when my father was in the room. You remember Grandmother MacCracken."

I certainly did. She had visited us for a year one time, and she took a notion to make my cowlick lay down. She almost brushed my head off before she got through. Every morning at eight, by her bedside, I had to stand and get brushed.

"But, Grandma, it won't ever lie down."

"Ever is a long time. We'll see." She was like a little piece of granite. Gentle, too, some of the time.

Papa went on talking.

"I want my boys to stand on their own legs. I've done my best for you. Gramercy Park is the best playground in Manhattan."

"I don't want it," I said. "I want to be just like everybody else."

"You can't be. Your eight ancestors saw to that."

"What did they do?"

"They were here before the Revolution."

"So were millions of other people. I'm not going to be cooped up in that old Park, lessn I want to be."

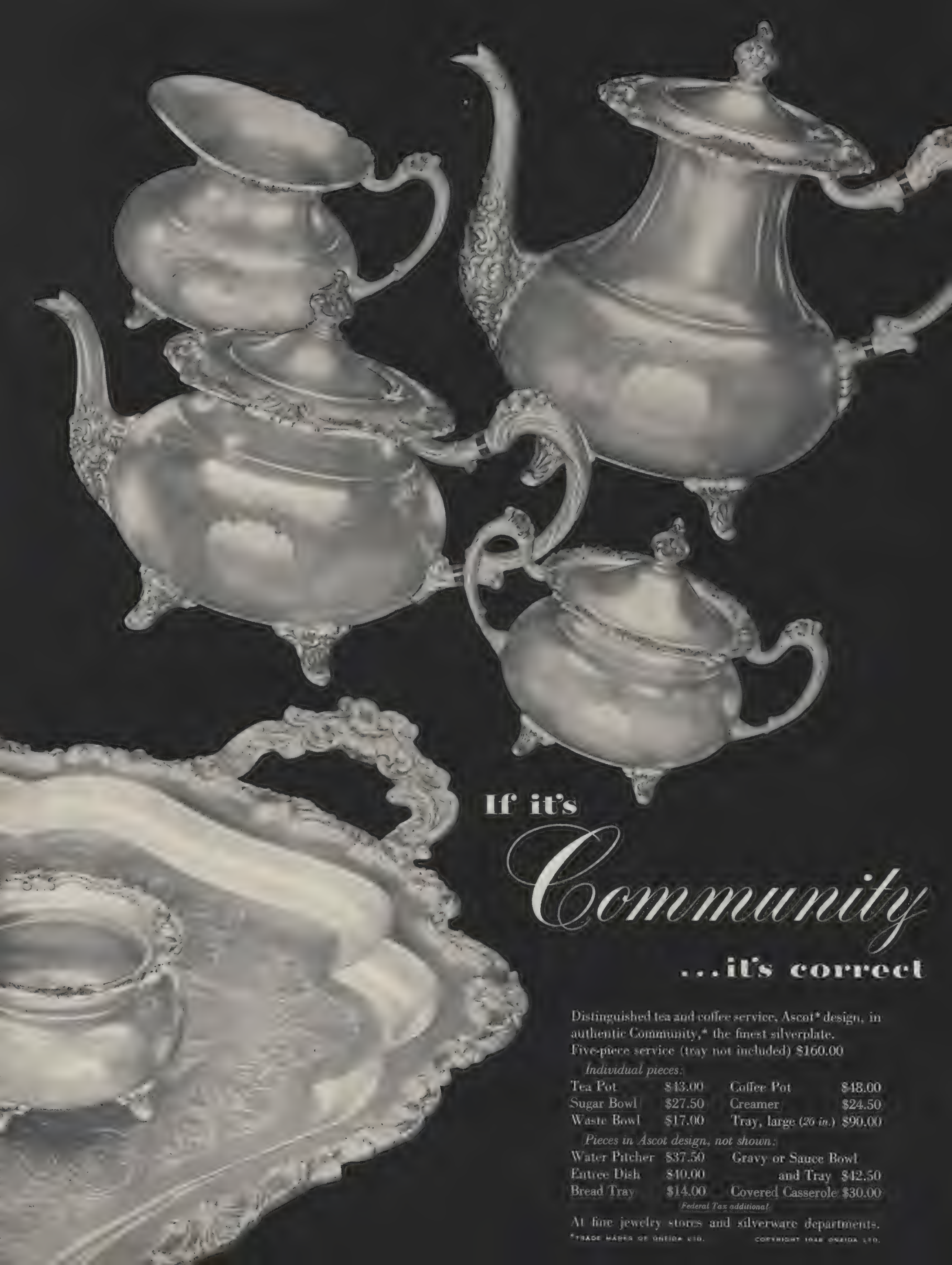
"When I was a boy at school," said Papa, "the teacher gave me a verse from the Bible: 'Seest thou a man diligent in his business? He shall stand before Kings.' I often think of it. The best is none too good."

"Is the University the best university, Papa?"

"Perhaps not, but it's going to be," he said fiercelike. "All I mean is, I care what you do. Play with mud if you like, go through gutter and sewer all the way. But come out of it when you are ready."

He got up and went away. He didn't kiss me, but gosh, I felt as if he had. He never talked like that before.

VOGUE—DECEMBER ISSUE
HOLIDAYS, NORTH AND SOUTH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Fourth Quiz

Vogue's 14th Prix de Paris

(Based on the November 15 issue of Vogue)

Answer *one* Fashion and *the* Feature question

FASHION QUESTIONS:

1. Study Vogue's Christmas presents carefully and critically (pages 92-101). What do you think of the selection, and the price ranges? Suggest additional presents that might have been included in the presentation, and tell why you think they should have been included.

2. In our presentation of Christmas Finds, we have shown some of the presents individually and some as they will look as worn. Which way do you think is more effective—from both a reader's and a visual standpoint? Suggest some other way of presenting the Christmas present section.

FEATURE QUESTION:

Write a profile of yourself in approximately 600 words.

The answers to this quiz are due by January 1, 1949, and should be mailed to:

VOGUE'S PRIX DE PARIS DIRECTOR

420 Lexington Avenue, New York 17, N. Y.

LETTER FROM PARIS

EDITOR'S NOTE: *Kate Rand won the Prix de Paris in 1945 (the prize, a job on Vogue, six months in the Paris office); joined Vogue's staff as a copywriter, waited, through the uncertain postwar years, her time to go to Paris. In October she sailed. This is her first letter.*

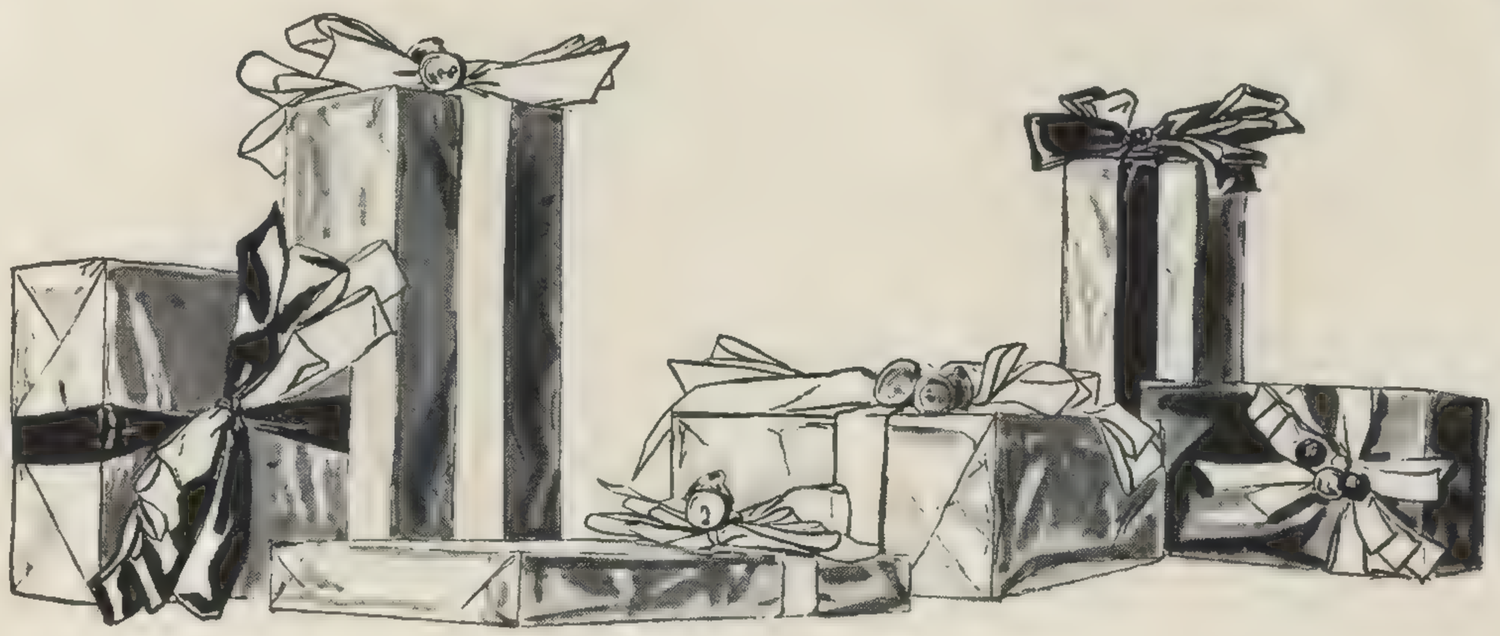
"You're six hours behind me and you're all sound asleep in bed. That's fine; I like to have you where I can keep my eye on you. I, on the other hand, feel faintly like cream in the whipping. Today it's Friday, and I arrived late Wednesday night, so it's my second day at the office, and I'm rocking still with the boat, and French and English, one in each ear, and I've ridden once on the Métro, braved the telephone, found my way alone to lots of places, and don't know which end of me is up. But I know which end of Paris is up; it is as familiar and as friendly at very first sight as a childhood nurse you never consciously knew, or a situation of which in its very moment of happening you think, I dreamed this all before. I was afraid I expected too much . . . Paris looks so much like the stories of Paris that I walk around a corner and let out a deranged-sounding piece of laughter because I knew what was there all along.

"Let me tell you about my hotel room. Everyone seems to think it's nothing particular, but it was the first thing I saw clearly in the city and by heaven it's straight out of Bemelmans by Matisse. Look, it's not too large, and it's square. The walls are madly flowered in full, delicious colours, but if you examine them, they are detailed with great delicacy, fine tracings: it's the choicest wallpaper I ever saw. The rug is red and red, like two colours of fresh strawberries. There is a huge brass bed, naturally, with a red-gold puff and quantities of white pillows and a bolster yet. I get in it and sit in this cumulus nimbus of linen and admire my own comfort in the three mirrors on the doors of the huge armoire facing me; it is (like the doors and things) about the dirty cream of horseradish sauce picked out in some compromise with gilt. The window is a door (a French window, fancy!) and it opens on a balcony and the balcony opens on a view of dividing diagonal streets with beige houses with hundreds of shutters in hundreds of greys (just like Isabel said). There are lacy glass curtains and blue brocade curtains as padded and interlined as a Chinaman's winter suit. If it gets really cold, I shall take them down and live in them.

"After a week end in Paris I am feeling vastly self-sufficient and capable. I have a map of Paris, I understand the Métro backwards and forwards, and people have actually begun to speak French to me. My chambermaid gave me a long dissertation on her son in Germany with complete blind faith that I understood, which has given me a great deal of confidence.

"So far, to my naïve and foreign eyes—outside of the general and charming antiquity of the city—all signs of want, except this business of heat, are most carefully hidden. The food is delicious and, in comparison of quality and service, cheaper than New York. My *café complet* which doubles both as breakfast and alarm clock, consists not only of white-flour *croissants* but lovely little curls of fresh sweet butter—and lots of them. Of course, it appears to be common knowledge that every hotel in the city patronizes black markets. But when a thing is so general, it seems to lose its blackness. Servants, flowers, and the Métro are fantastically cheap."

For superb giving...
superb gifts...
superbly Christmas wrapped



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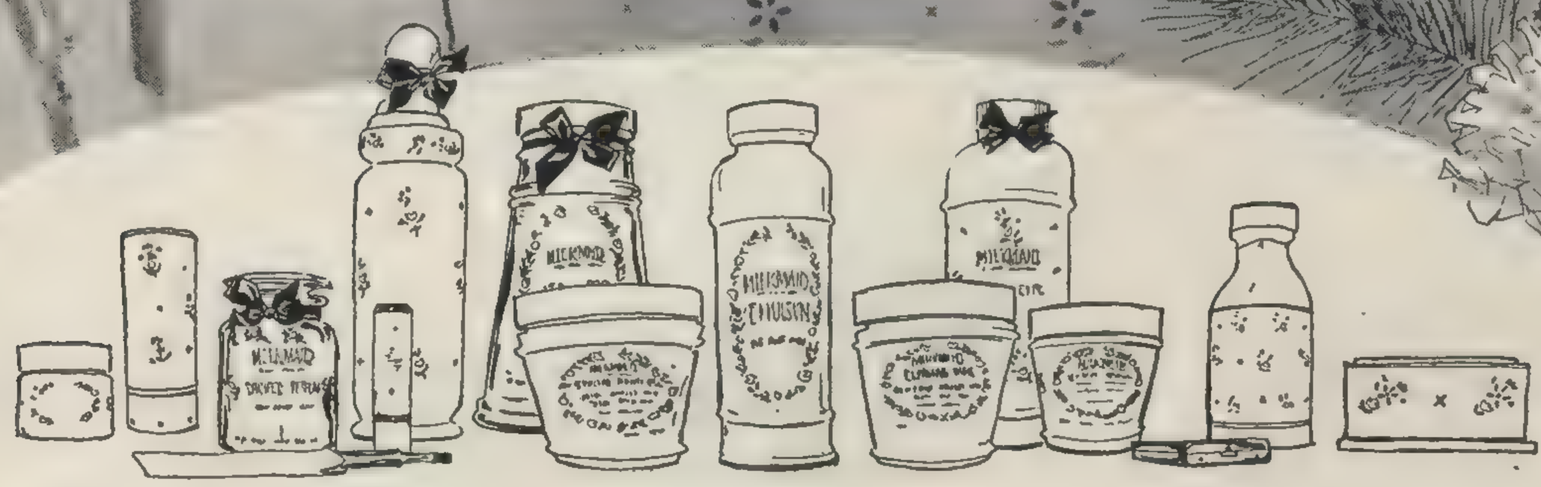

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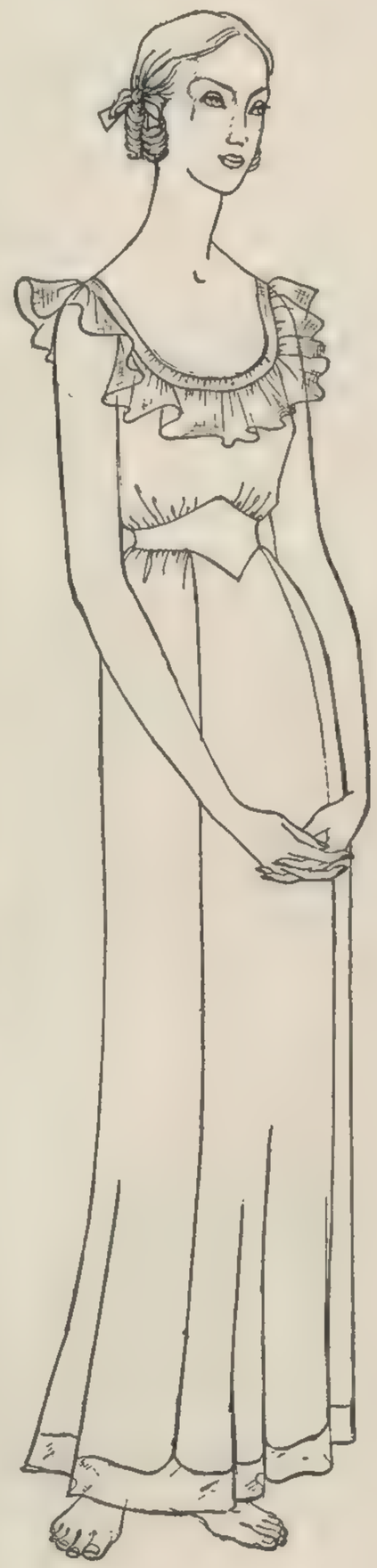
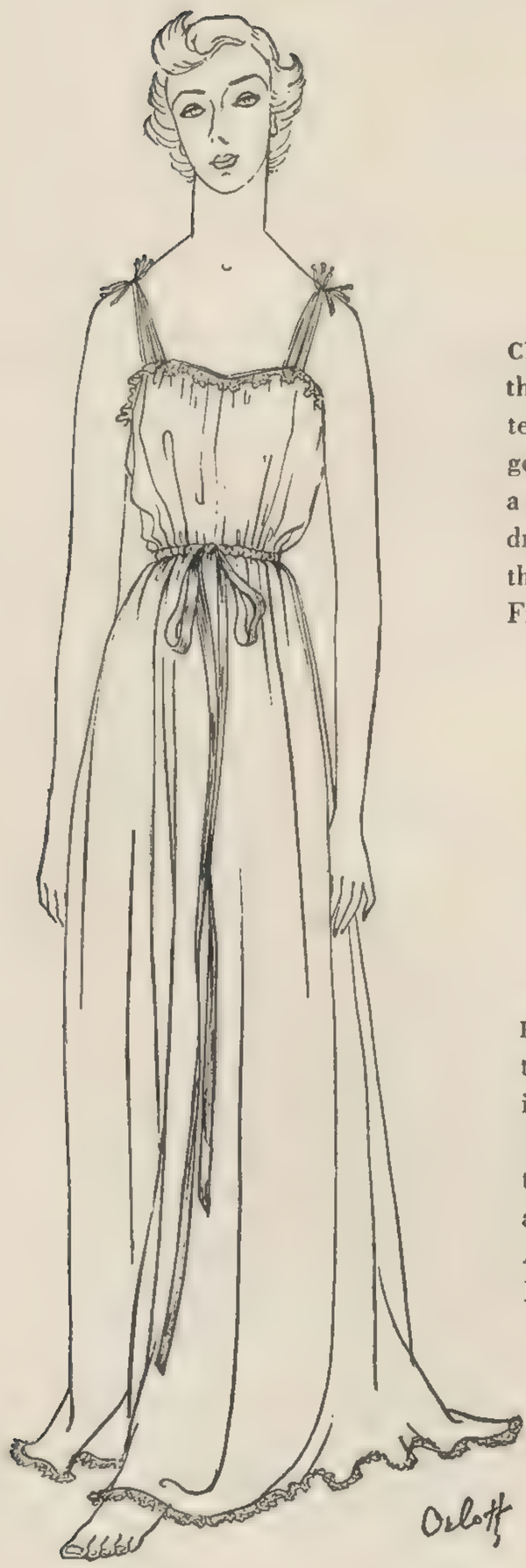
CHRISTMAS LINGERIE

LACY THOUGHT. You might give a silk satin nightdress with nicely made Valenciennes-type lace at the neckline, the ruffle of sleeve, the hem, the narrowly V-ed back. (In short, the nightdress at right.) By Laros, $20. From Jay Thorpe; Woodward & Lothrop.



GENTLE THOUGHT. You might give a nightdress made entirely of Du Pont nylon (knowing nylon's launderability). This one: clinging at the waist, soft everywhere else, softest where the ruffled bertha falls. By Van Raalte, $13. At Altman; Carson Pirie Scott.



CLASSIC LINE. You might give the line that has a history of flattery: the soft folds of a Greek gown. Here, in nylon tricot with a touch of nylon lace; a ribbon to draw the waist in; back open *to* the waist. By Kickernick. $20. From Saks 34th; D. H. Holmes.

EMPIRE LINE. You might give the line that has a fresh new fashion importance—the Empire line (more becoming than you might think). Pale blue silk crêpe with a bodice piled with white lace. A pale ribbon below the bosom. By Vendome. $17. Saks Fifth Ave.

Mynette

Mynette dresses you up for a happy holiday season in this half-size dress with young collar and brilliant embroidered medallion in front and new fullness in back. So much slimming beauty for so little money! Mallinson's Cavalcade rayon crepe in blue, green, ruby, smoke grey, and black. Sizes 12½ to 22½. And only about 15.00

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VOGUE'S CHRISTMAS FINDS

In many states across the country, in one hundred and twenty-seven shops, the whole gallery of Christmas presents shown on pages 92-101 can be found. Look in the list below for the shop within minutes of your house. There will almost surely be one.

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Birmingham . . . . . Kessler's

ARIZONA
Phoenix . . . . . Goldwater's

CALIFORNIA
Fresno . . . . . Bruckner's
Los Angeles . . . . J. W. Robinson Co.
Sacramento . . . . . Bon Marché
San Francisco . . . . . H. Liebes & Co.

COLORADO
Denver . . The Daniels & Fisher Stores Co.

CONNECTICUT
Hartford . . . . . G. Fox & Co., Inc.
Waterbury . . . . . Forester, Inc.

DELAWARE
Wilmington . . . . Bird-Speakman, Inc.

DISTRICT OF COLUMBIA
Washington . . . Julius Garfinckel & Co.

FLORIDA
Jacksonville . . . . . Furchgott's
Miami . . . . . Burdine's
Orlando . . . . . Yowell-Drew-Ivey Co.
St. Petersburg . Maas Bros. of St. Petersburg
Tampa . . . . . Maas Brothers, Inc.

GEORGIA
Atlanta . . . . . J. P. Allen & Co.
Rome . . . . . Miller Brothers Co.

ILLINOIS
Chicago . . . . Carson Pirie Scott & Co.

INDIANA
Evansville . . . . . DeJong's, Inc.
Indianapolis . . . . . L. S. Ayres & Co.
Lafayette . . . . . Loeb's

IOWA
Davenport . . . . . M. L. Parker Co.
Des Moines . . . . . Younker's of Iowa
Dubuque . . . . . J. F. Stampfer Co.
Sioux City . . . . . T. S. Martin Co.

KANSAS
Hutchinson . . . . Wiley Dry Goods Co.
Independence . . . . . Montaldo's

KENTUCKY
Lexington . . . . . Embry & Co., Inc.
Louisville . . The Stewart Dry Goods Co.

LOUISIANA
Baton Rouge . . . . The Dalton Co., Inc.

MARYLAND
Baltimore . . . . . Hutzler Brothers Co.
Cumberland . . . . Rosenbaum Brothers

MASSACHUSETTS
Boston . . . . . Wm. Filene's Sons Co.
Great Barrington . . Gertrude Williamson
Lowell . . . . . The Bon Marché, Inc.
Springfield
Albert Steiger Co. (Hall Galleries)

MICHIGAN
Ann Arbor . . . . . Goodyear's
Detroit . . . Himelhoch Brothers & Co.
Flint . . . . . Herbert N. Bush, Inc.
Grand Rapids . . . . . The Strauss Shop
Jackson . . . . . The Elaine Shop
Kalamazoo . . . . . Gilmore Brothers
Lansing . . . . . The Style Shop
Pontiac . . . . . Arthur's
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MINNESOTA
Duluth . . . . . Oreck's, Inc.
Minneapolis . . . . . The Dayton Co.
Saint Paul . . . . . Frank Murphy
Winona . . . . . H. Choate & Co.

MISSISSIPPI
Jackson . . . . . The Emporium

MISSOURI
Kansas City . . . . . Harzfeld's, Inc.
Saint Louis
Scruggs-Vandervoort-Barney, Inc.

MONTANA
Butte . . . . . Hennessy Company
Helena . . . . . Fligelman's
Missoula . . . . Missoula Mercantile Co.

NEBRASKA
Lincoln . . . . . Miller & Paine
Omaha . . . . . The Aquila

NEW JERSEY
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Atlantic City . . . . . M. E. Blatt Co.
Newark . . . . . Kresge-Newark, Inc.
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Buffalo . . . . . L. L. Berger, Inc.
Glens Falls . . . . . Fowler's, Inc.
Poughkeepsie . . . Luckey, Platt & Co.
Rochester . . . . . B. Forman Co.
Saranac Lake . . . . Emily Durell Shop
Utica . . . . . Doyle-Knower Co.

NORTH CAROLINA
Charlotte . . . . . Montaldo's
Greensboro . . . . . Montaldo's
Winston-Salem . . . . . Montaldo's

NORTH DAKOTA
Bismarck . . . . . Rose Shop
Fargo . . . . . Rose Shop

OHIO
Akron . . . . . The M. O'Neil Co.
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Columbus . . . . . Montaldo's
Dayton . . . . . Billy Lewis, Inc.
Steubenville . . . . . Anathan Bros.
Toledo . . . . The Lasalle & Koch Co.
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OKLAHOMA
Bartlesville . . . . . Montaldo's
Tulsa . . . . . Seidenbach's

OREGON
Eugene . . . . . Russell's
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Easton . . . . . H. B. Sigal & Sons
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Harrisburg . . . . . Mary Sachs
Hazleton . . . . . Wear's, Inc.
Johnstown . . . . . Brett's, Inc.
Lancaster . . . . . Mary Sachs
Philadelphia . . . . Bonwit Teller & Co.
Pittsburgh . . . . . Joseph Horne Co.
Stroudsburg . . . . A. B. Wyckoff, Inc.
Wilkes-Barre . . . Fowler, Dick & Walker

SOUTH CAROLINA
Columbia . . . . . Lisbeth Wolfe
Greenville . . . . Patton, Tilman & Bruce

TENNESSEE
Chattanooga . . . . . Miller Bros. Co.
Johnson City . . . . . King's, Inc
Knoxville . . . . . S. H. George & Sons
Memphis . . . . . The John Gerber Co.

TEXAS
Abilene . . . . . Ernest Grissom's
Austin . . . . . T. H. Williams & Co.
Beaumont . . . . . The Fashion
Dallas . . . . . Neiman-Marcus Co.
El Paso . . . . Popular Dry Goods Co.
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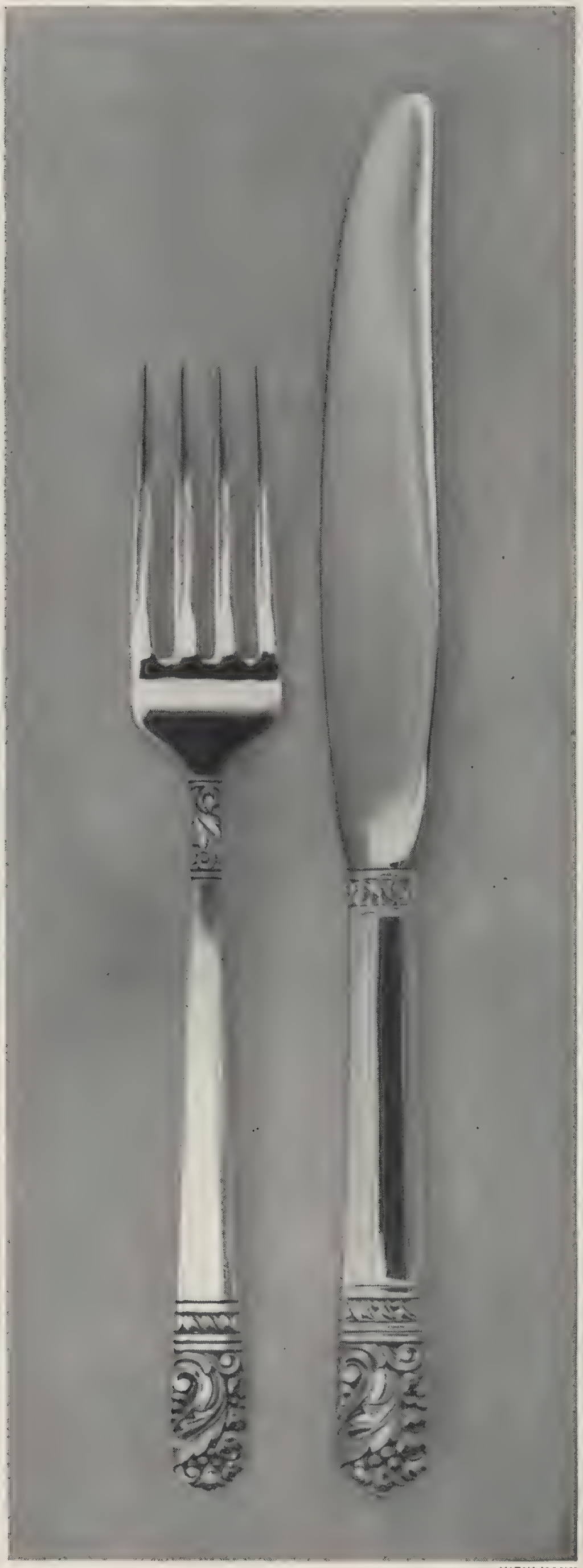

MIEHLMANN

"Mansion House" luncheon knife and fork (life-size) by Heirloom Sterling (see page 147). Named after the guild-house in Oneida, New York, it is an astute (and beautiful) blend of the baroque and the contemporary: central panels, plain, modern; handles, rich, carved.

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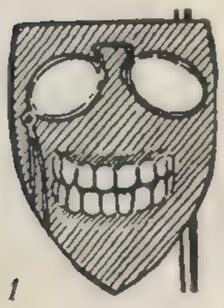
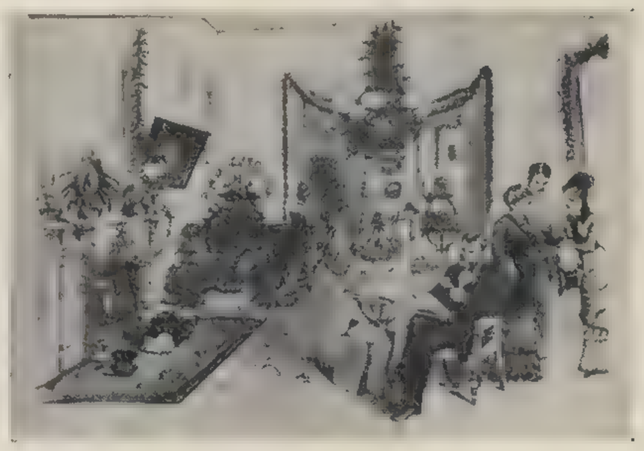
POLITICAL GUESSWORK



1

"Who done it?" doesn't always apply only to murders—it goes for politics, too. Here are cartoons and photographs of twelve men who ran for the presidency. Some won, some boomeranged themselves to defeat. For the correct answers, see page 170.

2



3

1. What was the international prize he won, this man with the smiling ferocity? What was the name of this man who broke a public promise never to run again? A foreign diplomat, advising a colleague, said of him: "You must always remember that the President is about six." After he split his party, he campaigned for only ten weeks, made the best showing that any third-party candidate had ever made.

4

2. His entry into the White House was spectacular since he rode there on horseback at the head of a boisterous group of followers who tore down the curtains and wouldn't leave until tubs of punch were put out. His opponents smeared him black, but he won, twice.

5

3. His name was famous before the election, won when the veterans whooped him in. He once sold a couple of slaves to provide money for his family. He hated parades; died of cancer of the throat. One of his opponents for the presidency was a woman. Victoria Woodhull, who campaigned on the issue of a single standard of morality.

6

4. Who was the former President who told this candidate: "Let the audience see you smile, always, because . . . your nature shines out so transparently when you do smile, you big, generous, high-

7

minded fellow?" It was true. Who was this candidate who never wanted to be President, ran (and won) more because of the ambitions of his wife and brother? His son is one of the important figures in the country.

8

5. An almost unknown Congressman, he arrived at a Democratic Convention when he was only thirty-six years old. Two days later he was front-page news with the swiftest rise to leadership in the history of U. S. politics. During the campaign, he spent only $36 of his money, rubbed his aching legs with gin. A clergyman, infuriated at the liquid magic of his oratory, said: "His patriotism is all in his jawbone."

9

6. As Secretary of State, he helped build up friendship with Latin-America. Five times his name came up before Republican conventions. The last time he ran, a Republican New York clergyman welcomed him with the unfortunately repercussive words: "We are Republicans and we don't propose to . . . identify ourselves with the party whose antecedents have been rum, Romanism, and rebellion." This sentence was a major force in the defeat.

10

7. His opponents, enchanted with a scandal, whipped up this song: "'Ma, Ma, where's my pa?' 'Gone to the White House, Ha! Ha! Ha!'"

He was also known as ". . . the Good" and his election was a moral victory under extreme difficulties.

11

8. A reporter who went to his house on election night was told by the butler: "The President is asleep." To that the reporter answered: "Wake him up and tell him he isn't." Some one called him rightly an "architect of law, order, and justice."

12

9. At the convention he won the nomination partly through the help of what famous publisher, who controlled the Texas and California delegates? Between his election and

(Continued on page 170)

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TALKING ABOUT...U.N.

(Continued from page 116)

The delegate who missed his committee meeting—lost like a Lotus Eater in the temptations of the Flea Market . . . The enormous potential of lives to be saved due to the Flood Control Bureau with offices now being established in Asia and the Near East . . . The ready-agreement to the International Civil Aviation Organization's plan for the standardization of air maps and charts, rules of air, dimensional practices, and meteorological codes and licensing (twenty-two nations have accepted, twelve more have said they will) . . . The studied, just-short-of-insulting way certain delegates feign sleep when the opposition speaks . . . The high calibre of the United States Mission . . . Joking about the near collapse of the first Paris meeting because Bill, the indispensable U.N. courier (who can recognize any delegate by the back of his neck), got left behind in New York; as a consequence, half the delegates didn't get any messages; on top of that, half of them were refused admission to the meeting because (a) they had lost their cards and (b) the French guards, quite naturally, didn't recognize them . . . Marvelling at the U.N. supervision of the elections in South Korea, with 354 different, registered political parties . . . Debating the wisdom, or unwisdom, of the insistence by the United States, France, and Britain on a U.N. settlement of the Berlin situation . . .

People are talking about . . . The mass TB immunization plan for 45,000,000 of Europe's children. Run by the International Children's Emergency Fund, the World Health Organization, and the Danish Red Cross, 4,000,000 children have already been tested, and immunized. People are still talking about the magnificent way the World Health Organization functioned in handling the cholera epidemic in Egypt, bringing under control in six weeks an epidemic which usually spreads at the rate of 1,000 new cases a day; about the way ten nations really *united* to fly the 5,000,000 c.c.'s of vaccine to them . . . The plain decency of the plan to aid German children in all *four* zones, not only in the French, British, and American, but also in the Russian zone . . . The largeness of the gift to the whole world—of the use of the Pasteur Institute's laboratories . . . The Food Agriculture Organization's planes, which, in spraying DDT over the marshlands of southern Greece, reduced malaria from 80% to 5% (300,000,000 people get malaria every year, and 3,000,000 die of it)—thinking "It won't always be so" . . .

People are talking about . . . The resumption of the world statistical service, after almost ten years; wondering about the rumours of a push toward a world-wide metric system . . . About Mr. Vishinsky, who utters his simplest cliché like a declaration of war, and who is called by some U.N. delegates the "ambulance chaser" because of his very-foxy-indeed use of legal technicalities . . . About the work of the Economic Commission for Latin America to raise the standard of living in those countries . . . The lack of "closed doors"—of any doors—and, consequently, of any alibis; for man's problems are all out in the open now for any man to see.

POLITICAL GUESSWORK

(Continued from page 169)

his inauguration, he held unprecedented conferences with the outgoing President, the first of many even more famous conferences of his.

10. The first to be called "That Man in the White House," he said, "We shall soon, with the help of God, be in sight of the day when poverty will be banished from this nation."

11. His slogan was "Four Years More of the Full Dinner Pail," and his campaign manager, who put up $100,000 of his own money, kept the candidate sitting on the front porch—let the voters come to him.

12. When he telegraphed his managers at the convention, "Make no bargains for me," one leader said: "Hell, we are here and he isn't." He was told of his nomination while playing baseball. Two days after his inaugural, the country was on the way to war.

THE ANSWERS:

1. Theodore Roosevelt (and the prize, the Nobel Peace Award). 2. Andrew Jackson. 3. Ulysses S. Grant. 4. The quotation is from Theodore Roosevelt, advisor to the candidate, William Howard Taft. 5. William Jennings Bryan. 6. James G. Blaine. 7. Grover Cleveland. 8. Charles Evans Hughes. 9. F. D. Roosevelt (and the publisher, William Randolph Hearst). 10. Herbert Hoover. 11. William McKinley. 12. Abraham Lincoln.

Illustrations 1, 2, 3, 6, 7, 9, 11, 12, on pages 168, 169, from Bettman Archive; photographs 4 and 5 from Culver Service; photograph 8 from Brown Brothers.

THE SCHOOLMASTER, TYRRITT

BY H. M. TOMLINSON

THE elderly and distinguished stranger was bent beside me over a case of Oriental antiquities in the British Museum. We were silent. I had the idea that very likely he was never affable with one who chanced to be next to him, even if he noticed they were there, and perhaps he would not. He was, by the look of him, a don of some sort, and might not easily suppose you could understand his thoughts, so you were passed over.

We had that lofty chamber to ourselves, as well as I could see, for the full extent of its spacious pallor was screened by a pair of gigantic Assyrian bulls. In that room of abysmal antiquity, I was affected by a familiar name, quoted as an authority in the description of a singular object under my nose. That name was the sole immediately recognizable symbol I had come across in the room. I did not comfort myself with the pleasant and homely fact, though I used to know a Thomas Tyrritt; but he was not an influential authority. My Tyrritt was an elementary schoolmaster, and his boys were of poor folk. Economic necessity would have been of more boding to him, without a doubt, when he was alive, than all the myths and legends of Asia. The shadow of that schoolmaster's figure came into my mind for an instant. It had no place in that room; it is, today, without a place anywhere.

I sighed; and here I was beside a stranger in a famous museum, the last resting place of the relics of mankind as we progressed from the Old Stone Age. I had gained nothing from my idle visit, except a peep down the twilight perspective of the ages—not a movement there—and an acute apprehension of the passage of time, and of the fugitive nature of human attainments. Now those massive bulls once roused the emotions of men, but we see them only as curious objects for students in the history of art. A heavy doubt began to founder me. What, then, is important in human life? And what is unimportant, oppressive as a monstrous bull though it appears to be?

The tall stranger unbent, and briskly rubbed his nose with a yellow silk bandanna as if he had suddenly concluded a matter. His very nose suggested that he was able to distinguish one vintage Burgundy from another without a fault. He flourished his handkerchief indicatively at one of the exhibits. He had noticed I was there. I looked sideways at the object, but it was nondescript to my eye, and then up at this visitor. He was tall and impressive. He was smiling ironically. "Well, that's what is left of him," he remarked. "There's his memorial, and that's all."

I gave it a closer inspection. Tyrritt's name was there again. This was queer. "Most of these articles are secretive to me," I explained. "I'm not an archæologist. Do you mean you knew the authority quoted here and there?"

He spoke of Tyrritt in a way that surprised me. I began to have a suspicion. The mysterious authority quoted in the showcase seemed to be identified, though that added only another wonder to the Museum. Yet no; identification was impossible. It could not be.

Since I had been reminded of my old neighbour, I could recall him with sufficient clarity. I could see him again, far off across the debris of the years, though he had been absent so long from memory. My Tyrritt was indeed a respectworthy man. His boys, I remember, called him The Nabob. I had imagined they did that not only because of his authority, which could not be questioned, for he was a character, but because he was sent for, now and again, to make things clear when a Lascar was in trouble before the local judicature. I had heard that in his young days he had served in Malaya or China.

An irrelevant trifling episode came back to me, as I stood beside that stranger. I saw once more a tobacconist's shop, though it no longer exists. Tyrritt was going out as I went in. "That's a rum old bird, that schoolmaster of ours," said the shopkeeper, pulling shaggy stuff out of a jar. "I happened to spot him last Sunday outside the dock gates, talking to three Chinamen, and do you know I thought they understood him. What was he talking about? All the same, I'll say for him he knows the best 'bacca!" I peered out after Tyrritt, a stocky little figure going down a street that is still in the directory but nowhere else, in his silk hat and frock coat; striding purposefully, evidently knowing where he was off to, and losing no time. Nobody else dressed like that in our parish except a few church people on fine Sundays. "A bit cracked, I think," said the tobacconist.

It was my turn to say something and the distinguished stranger regarded me silently, for a moment incredulously. "Why, but that must be the very man," he decided. "Could you really have known old Tyrritt?" He spoke as if I deserved some of the respect due to one I had had the good fortune to know, though unaware how great my fortune was. Linguists and archæologists regarded this man in homage, it appeared, though to his neighbours he had never suggested anything like the Orient; far from it. Nobody I knew had ever suspected him of a secret passion for Samarkand. This stranger, however, was convinced that the man I remembered was also the eccentric pundit whose store of knowledge had stimulated other scholars.

"Your Tyrritt was master of an elementary school in a poor parish of London, wasn't he? A stout little fellow, in brown beard and spectacles, meek as Moses, but very rude, when

(Continued on page 172)

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THE SCHOOLMASTER, TYRRITT

(Continued from page 171)

he felt like it, to the Board of Education? Not that I ever saw him. I wish I had."

Well, that description fitted the subject, though his dangerous defiance of Authority was something else new to me. Were there two Tyrritts, perhaps more than two, and they were all one man?

"Teacher in an elementary school," mused the stranger, making a sound rather like a chuckle, for amusement was in it, but pity also. I began to hear then that the aberration of an obstinate scholar had spoiled his life and career. Tyrritt had been honoured by universities, but never went to receive his doctorates, and never used the honours for distinction. He had been invited to fill Chairs at what, comparatively, was a princely figure; to be lifted up into the world of the elect; yet he always declined. Most likely he feared responsibility, and so preferred to remain lost in his mean streets, doing work that would have been easy to many inferior men.

"You could not persuade him to do only the interpretation of this sort of thing for us, who understood. When we wanted a doubt cleared up we had to send to him. What he knew of philology would have put a schoolboy's collar on most of us, but no, you couldn't move him away from his obscure desk. He wasn't going to give up his urchins, I suppose; and did one in the hundreds of the little devils ever guess what it meant to be in luck's way?"

He meditated. "I used to feel I ought to make a pilgrimage to his parish, and see the great man himself, but something always prevented it. I never met him, and then he died. He was rewarded next day with a paragraph in a newspaper. It seemed to me that I ought, as a sign of what he was, and out of respect for my own work, at least attend his funeral. Others were sure to be there. The swells would go. But they did not. Nobody was there but a group of his assistants and some elder boys, and it rained. It poured. I have never seen such a picture of finality."

"But you understood, and you went," I pointed out. "Shall we call that enough? I didn't know there was a new master at that school till I was told, some time afterward. Yet once Tyrritt was as commonplace to me as the streets of home."

My chance friend laughed, a little grimly. He glanced round at the solemn relics of the past. "Don't let us talk any more about him in this place, or we shall get confused," he said, "and it doesn't do to get a wobbly feeling over the relativity of everything. It's dangerous to entertain the notion that what we see is fooling us. If we stop to question common sense, where are we? Still, how plain it is that we accept impressions of men and things cheerfully and confidently, and think no more about it, still in the dark about a lot we haven't found out and that what we don't know makes all the difference in the world . . . Well, we had better take what Tyrritt left us. If we are sad because he chose to die without his due, we'll say that's no more than our way of looking at it."

I could not feel as sad as that, since the image of him was revived; but then his remarkable learning was unknown to me. I had only a memory of his personality. It was true he had vanished and not only that, the very places that knew him had gone; battle had been over them. I suppose few living now in what remains of the old parish have ever heard of the dominie who had refused to leave its drab byways. I knew he was a buoyant man. He appeared to enjoy existence, and that may have been because he had a good inkling of what he was about. I can not say. Anyhow, his candid demeanour suggested reliance on what was not immediately apparent, but I do not remember that he ever came out with a confession of faith. He had no interest in our churches, except to help now and then at an organ, for charity, with music not usually heard down our way. No, personality is superior to all the knowledge stored in all the museums, and somehow old Tyrritt came to life again for me.

So I went out with the stranger down the steps of that severe storehouse of things that were, into London's tumult, feeling I had gained something there after all. My visit, most unreasonably, had not been an idle one. Is the past so very dead? Then there is no way to account for each other, if we say it is.

The tall stranger listened patiently, he bowed over me quite politely while I expressed this opinion as we were about to part, but he only nodded speculatively, without assent. Then he went, went without a name, turned a corner, and was at once lost.

He had quickened so much that had lapsed from sight and memory that I was soon drawn towards the parish I had not seen for years. I wanted no more than the glimpses of the moon. I went down to it as one of its ghosts, hoping to meet another. And I barely knew the place. I could hardly find my way about. I was a very incompetent ghost.

Little was left of the school building of Tyrritt's devotions. Thistles are its main crop today. I needed all my old faith in continuity as I wandered about. The explosive shocks of these later years, and the swift changes in the winds of doctrine blowing the opinions of our fellow men wildly about till in alarm we fancy malignant lunacy may be as epidemical as plague, tend to weaken faith in perpetuity. The best that men have thought and done has lost so much of its value, by the look of it, that it has the reproach of a token of a discredited past.

(Continued on page 173)

THE SCHOOLMASTER, TYRRITT

(Continued from page 172)

I hardly knew the place, and recognized nobody. There was less remaining there of Tyrritt's work than there was in the Museum. It was lucky for him he had secured a sort of immortality through association with a Mesopotamian brickbat. At that corner was where the church had stood in which I had heard him make music.

Still, the old White Horse Inn remained close by, even to the sign of the inn, a plaster model of a horse surmounting a tall pedestal, as if Pegasus were about to take off. Children used to be told that if they stood there a little before midnight, when the moon was full, they would see him wag his tail and go, as the clock struck. The inn once had a name for good cheer, and I entered, but did not, of course, find its old host. Naturally, he had passed on, but his son was looking after it.

I remarked to the landlord, after a little talk, that I had been looking for St. Bernard's School. He smiled, and explained that some nights of the recent past had been rather unpleasant.

"I found where it used to be, though, and I wished I hadn't. Too bad, to blot out the place."

"You're wrong, sir," he said indifferently. "It's still here. It's got makeshift rooms. My kid goes to it. It's doing all right, too. Usually about this time the headmaster comes in to eat. He'd tell you—here he comes now . . ."

I explained to the present master of St. Bernard's the innocence of my presence. "Why, come along," he said. "Let's have lunch together.

"I come here," he explained, "because my house went, of course, the night the school went, and home just now is too far off to get there and back in time. We're living a provisional sort of existence, but the wheels do go round." He added, "And they're better."

He paused to glance out of the window reflectively. "It was a wet day, that day of Tyrritt's funeral, since you mention it," he said. "Yes, it rained. I don't remember seeing a stranger there. You see, I was one of the boys—one of the little devils, as that fellow called us. Believe me, if I ever felt awe, I did that afternoon. I suppose I felt it for the first time in my life. The wind and rain, Old Nabob leaving us, and the silence.

"We were properly afraid of Tyrritt, but only because he could never be dodged. He could see through any artful caper. He always knew what you were going to say before you said it; and it was no good changing your mind about it while his eye was on you. That wouldn't do. He'd see the change coming. It isn't easy to keep to the cold truth, when you're the weaker party, but Tyrritt made us face it. He'd cane us for idiotic blunders, but not for falsity. You heard something then worse than the swish of a stick. He wouldn't waste a good cane on an impostor.

"He woke us up to the importance of ordinary words. Words could be dangerous if they didn't suit the facts. I think what he was after was to give us a sense of responsibility. He was hard, but a larky old boy as well. If you owned up, you were safe with him. He had a laugh that took the weight off trouble.

"Eh? Oh yes, that. His great learning! Yes. They certainly made a song about it, in select circles, after he'd been gone long enough. Of course, we youngsters always believed he knew everything, but I never heard until late that he was familiar with Sanskrit and Chinese. I don't think he attached all that importance to it—I mean to knowledge. He boomed out at my form master once that knowledge might be the death of us—I remember that because my own teacher expostulated sharply with him over it. That was unusual. They had an argument before us. 'Very well, Mr. Jones,' said old Tyrritt, 'have it your way, but don't forget Lucifer knew more than you will ever know, and see what happened to him.'

"It was the use made of knowledge that was important to him. He valued character above attainments. He could discern quality in a youngster, and would try to make the best of it. There were scholars of his who made names for themselves when he was a nobody, but he never clapped his hands because you were clever.

"There was Hassell. He was one of the boys of my year, and never near the top, but Tyrritt saw something in him. He took a good medical degree, and then, bless us, went out to a wild tribe in Upper Burma as a missionary. Sheer waste. Old Nabob merely remarked that Hassell now had two clear ways of doing good. When the Japs arrived, Hassell took to the mountains with his savages. Perfectly safe. When he heard of the condition of the prisoners in Japanese hands he went down and became a prisoner himself, to help the sick, and he went through it. He could have got out again, he knew the country, but he stayed on. More trouble came over a discovered wireless set, which was nothing to do with him, though he knew of it. The Japs picked on Hassell, to squeeze him for what he could tell them, but they picked on the wrong man. They pressed him too hard for his general information and he died under it, but he did not break."

The present master continued to view what was beyond the window. He turned away abruptly, and spoke direct. "The mettle of the pasture, my dear sir, and I've got my work cut out to keep it anywhere near the mark Tyrritt left behind him. You can't get that sort of thing into a syllabus. No, nor into scholarship."

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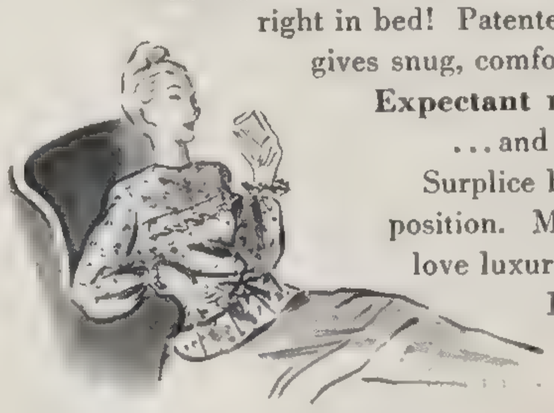

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S-4930

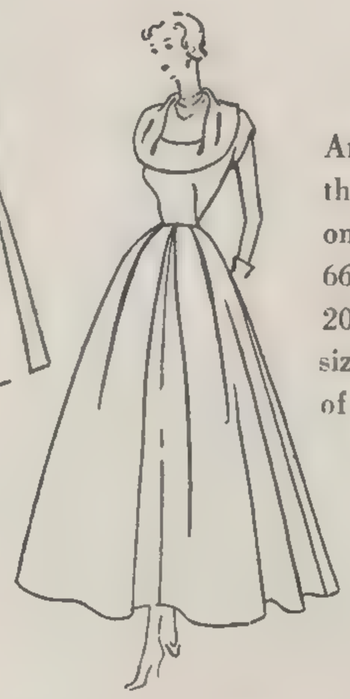
S-4941

Dress, page 151. No. S-4941. In sizes 12 to 20 (30 to 38). For size 16: 9¼ yards of 35″ material (with stole); 5⅜ yards of 39″ for underskirt, bodice lining.

425

Black suit, Vogue Design No. 425. In sizes 12 to 20 (30 to 38). For size 16 you should use 2⅝ yards of 54-inch material.

6639



Another look at the dinner dress on page 151. No. 6639. In sizes 12 to 20 (30 to 38). For size 16 use 5½ yards of 39″ material.

6644

The little jacket that goes with the dress above. Design No. 6644. In sizes 12 to 20 (30 to 38). Size 16, 2 yards of 39″ material.

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THE IMPORTANCE OF BEING THE SITWELLS

What their family, their friends, their critics said about this extraordinary literary trio

Photographs on pages 130-133

ARNOLD BENNETT wrote in 1923: "The Sitwells live in a world of perceptions and sensations of their own, extraordinarily, insultingly, different from anybody else's."

LADY IDA SITWELL used to tell her children, Edith, Osbert, and Sacheverell: "Never put pen to paper."

STANLEY J. KUNITZ and HOWARD HAYCRAFT, in *Twentieth Century Authors*, wrote this about Edith Sitwell: "She is, as she recognizes, a mediæval type, and so she dresses in the fashion of the Middle Ages, usually in rich brocaded silks. ... She has never married. Controversy is her life-blood, and she dearly loves a fight; on the other hand she is noted for her kindness and generosity to young poets and painters."

SIR EDMUND GOSSE, discussing Edith Sitwell, wrote: "An extraordinary mixture of sensitiveness and bravado."

SAMUEL PUTNAM, in *Paris Was Our Mistress*, wrote: "It was at her (Stella Bowen's) place one afternoon that I had the privilege of a private lecture from Edith Sitwell on the subject of Rabelais. When informed by our hostess that this was the field in which I was working, Miss Sitwell had exclaimed: 'I'm so glad to meet a scholar. I greatly prefer them to writers. I'm so tired of literary people! And now, do tell me all about Rabelais.' Whereupon, she told *me* all about him."

H. G. WELLS, in *Experiment in Autobiography*, wrote: "She (Mrs. Wells) liked delicate fantasy after the manner of Edith Sitwell, to whom I am as appreciatively indifferent as I am to the quaint patterns of old chintzes, the designs on dinner plates, or the charm of nursery rhymes."

LOUIS UNTERMEYER, in *Modern British Poetry*, wrote about Edith Sitwell: "She is Donne one moment, Lewis Carroll the next. To apply the term 'mystic' to her will surprise only those who have never cared to see through the glassy surface of her verse."

SIR GEORGE R. SITWELL used to say of his daughter: "Edith made a great mistake by not going in for lawn tennis."

EDITH SITWELL wrote about herself: "I am above all things a spiritual adventurer, never a spiritual parvenu."

EDWARD MARSH, in *A Number of People*, wrote in 1939: "When Osbert Sitwell sent me one of his earlier books, I told him I didn't think

AND

was a very good line of poetry; but perhaps it is."

ARNOLD BENNETT wrote: "The trouble with Osbert is that he has seven professions, not one, and a life devoted to each."

EDITH SITWELL said of her brother Sacheverell: "It may be said with truth that it would be impossible to find a poet who has been more foolishly underrated than Mr. Sitwell, and for reasons that have no connection whatever with poetry."

BEVERLEY NICHOLS, in *Twenty-Five*, wrote in 1926: "Among the most entertaining people in Oxford at this time (and, I may add, among the most entertaining people in Europe), were the brothers Sitwell. I suppose the Sitwell trio—Osbert, Sacheverell, and sister Edith, have been talked about as much as any literary family in England. Apart from their merits, they have had a great advantage over most writers to whom publicity is not distasteful—they possess a label. A label is tremendously important if you want to impress yourself on the British public.

"Sacheverell was 'up' at Oxford at the same time as myself, and introduced a very pleasant flavour of Bohemianism (there really is no other word) into these dingy quarters. He hung his rooms with drawings by Picasso and Matisse, which were the subject of lewd comment among the more athletic members of the college. There was one drawing by—I believe, Picasso—called 'Salome,' which represented a skinny and exceedingly revolting old lady prancing in a loathsome attitude before certain generously-paunched old men who looked like the sort of people you meet at a Turkish bath when your luck is out. One day a certain charming don (an ardent Roman Catholic) strolled into Sacheverell's rooms, saw the picture, paled slightly and then asked him what it was all about....

"He [Osbert] once told me, with that perfect modesty which his enemies find so disarming, that he gave his superior authorities more trouble during the War than any other officer they had ever known. I suppose it *must* have been a little trying to the colonel who came up to him and asked if he were fond of horses to be told, 'No. But I adore giraffes.' And it must have been positively exasperating to the outraged military police to find him, an officer in the Grenadiers, carrying on an intimate conversation with a very private soldier in a very public place. Even worse, when at the subsequent cross-examination, the private soldier turned out to be Epstein (whose taste in birds differs so strangely from that of the British public).

"Yes—England needs its Sitwells."

ARNOLD BENNETT wrote in his *Journals*: "I drove to the Sitwell con-

(Continued on page 176)

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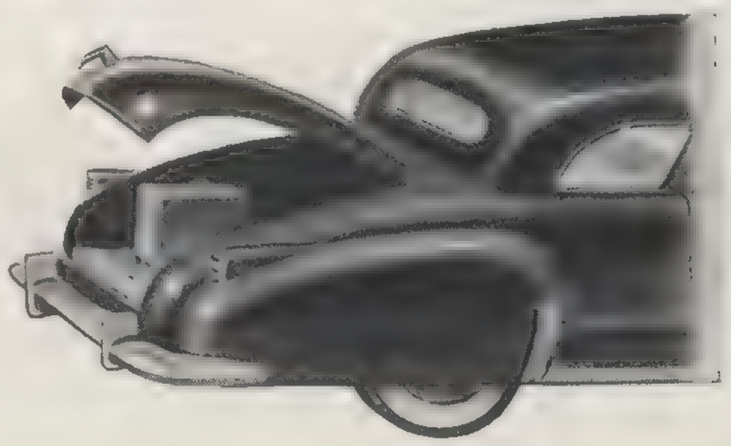

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THE IMPORTANCE OF BEING THE SITWELLS

(Continued from page 175)

cert, 'Façade.' Crowds of people, snobs, hi-brows, low-brows, critics and artists and decent folk. I enjoyed this show greatly. The verses are distinguished; the music (Walton) equally so. The 'scene' (flat) by Frank Dobson was admirable.

"Tuesday, October 19th. Sachie Sitwell's book (*All Summer in a Day*) came and I read a lot of it. Superb bricks out of ghastly straw."

SIR OSBERT SITWELL wrote, in his latest book, *Laughter in the Next Room:* "My sister would be sitting on the bed. Now a person of the utmost distinction and beauty, with her long slender limbs, and long-fingered hands, and the musing but singularly sweet expression which always distinguished her, she belonged to an earlier, less hackneyed age, in which the standards of Woolworth mass production did not exist (in fact, as an American is said to have remarked in front of her portrait in the Tate Gallery, 'Lord, she's gothic, gothic enough to hang bells in!').

"My mother, who had so cruelly ill-used her, had come to love her society, her wit and perception, and it was symptomatic of Edith's fineness of character that she responded and, now that my mother was growing old and her spirits flagging, set herself, at a great waste of her own energy and time, to amuse her—and there was little else one could do for her. Edith, then, would be sitting on the bed; and on a very straight Chippendale chair, but thrown backward and supported in front by his own two long legs, Sacheverell would balance his tall frame. His appearance at that age—twenty-five or -six—his very handsome head, with hair curling at the sides, and with its cut and contours so Italian in essence, but so northern in colour, translated perfectly the strange power and intensity that have always been his, the generous warmth of his temperament, so genial and impulsive, the passion of many kinds that burns in him—passion for people, for books, for learning, for works of art, for old lamps that can be lit again at his fire—the wit, so distinguished and apt, which he so despises in himself and does nothing to cultivate, instead preferring the jokes of others which he so immensely enjoys: the flash, deep as bright, of his anger, large as the scale of his mind and frame, but never enduring, breaking down eventually into a smile, though by no means an easy smile."

GERTRUDE STEIN wrote in *The Autobiography of Alice B. Toklas:* "So then we arrived in London. Edith Sitwell gave a party for us and so did her brother Osbert. Osbert was a great comfort to Gertrude Stein. He so thoroughly understood every possible way in which one could be nervous that as he sat beside her in the hotel telling her all the kinds of ways that he and she could suffer from stage fright, she was quite soothed. She was always very fond of Osbert. She always said he was like an uncle of a king. He had that pleasant kindly irresponsible agitated calm that an uncle of an English king always must have..."

REBECCA WEST wrote in *The Strange Necessity* in 1928: "The three Sitwells, Edith, Osbert and Sacheverell, are among the few illuminants England possesses which are strong enough to light up post-war England....

"Moreover, each of them is inhabited by a bland demon, as the German metaphysicians used to call that which gets into a man and makes him creative, not so forcibly that it turns them away from criticism, but valid enough to give them the right to speak with the authority of artists. They have indeed by merely moving through society very excitingly, being themselves, done as much for culture in London as anybody since Mr. Ford Madox Ford severed his connection with the *English Review.* Edith Sitwell writes poetry as gay as a flower garden; its confused joyousness half heard through jazz music, as it is in the performance she and her brothers give called 'Façade,' is to me a deal pleasanter than much of the confused passionateness one hears at the opera through the music of Wagner or Strauss, and surely just as legitimate. Osbert Sitwell gives us lovely verse and the amusing grotesqueness of *Triple Fugue* and *Before the Bombardment* and scholarly notes on his travels such as very few critics of the last generation would have been equipped to write."

BENJAMIN GILBERT BROOK in "The Poetry of Edith Sitwell," which appeared in *The Fortnightly Review,* February, 1926, wrote: "In respect of her restless experimental brain Edith Sitwell is not unlike Picasso. The different styles successively adopted by the great painter during the twenty years that he has been before the public have only the very slightest relationship one with the other; yet collectors cherish examples of his work in at least a dozen different 'periods.'"

R. L. MÉGROZ, in *The Three Sitwells,* wrote in 1926: "A part of their peculiarity as writers, which has caused them to be regarded almost as a separate school, can be explained by the biographical facts ... They have a desire for leadership in their blood, and finding themselves landed in the post-war twentieth century equipped with the intelligence of poets they very naturally are among the most caustic critics of the traditions which their own ancestors helped to establish. As artists they try both to revolt and to lead. Poetry becomes an instrument of power and prestige, and probably the desire to make themselves felt as independent personalities provided their earliest and strongest stimulus to artistic development. But if they have leadership in their blood, it does not come

(Continued on page 178)

ART AND THE BOOK

(Mourlot, continued from page 108)

some of them seventy years old, can be worked only by two men and a boy, handling just twenty-five proofs of art pages an hour.

Recently these extraordinary books have come from this atelier —Matisse's illustrations for Ronsard's *Florilèges des Amours*, published by Albert Skira; Picasso's illustrations for *Le Chant des Morts* by Pierre Reverdy; Braque's *Cahiers*, published by Maeght; and Derain's *Dessins*, of which Mourlot is publisher, lithographer, and printer. Behind the publication of the Matisse-Ronsard lies a complicated history, not lessened by Matisse's impulse to perfection. He not only changed thirty of the lithos, but certain pages he drew, copied, laid out, had printed (and even approved them) four times before he stopped destroying them. The book really began in 1941 when Matisse told Skira of his long desire to illustrate Ronsard, perhaps with thirty lithographs.

In time he covered the walls of his room with those drawings—one hundred and twenty-six in all. So exactly right did he want the type for the book that he was not satisfied until some rather used up, but beautiful old "Caslon" fonts were found. Soon the letters wore out; after searching Paris, Brussels, Amsterdam, the publisher found in Basle original matrices of William Caslon from which to make new letters. This mishap was preceded by a smaller one—in the war years the handmade paper had turned yellow; new paper was made. During all these delays, Matisse kept changing his lithos. Now, two hundred and fifty copies of the magnificent Matisse-Ronsard have just been published in France. (The price is roughly 150,000 francs, or $500.)

Far less complicated is the history of Derain's *Dessins*, a superb album of *sanguine* sketches of heads and nudes in the classical tradition, a return for the artist to the more human conception after the stylization of his famous illustrations in colour for *Pantagruel*. Derain, a giant of a man who works with fury, made these calm drawings at his house near Paris, from which he emerges to drive his Bugatti with equal fury and greater speed. Some time this winter some of these Derain lithographs may be shown with other works by Mourlot at the Buchholz Gallery in New York in a special Mourlot exhibition.

A LETTER FROM FRANCE

BY ROSAMOND RILEY, of the Paris Staff of Vogue

I HAVE been for three wonderful months in Corrèze, where I had the luck to rent a little château which belongs to Colette's daughter. The original part of the château is in romantic ruins: four sixteenth-century towers, roofless halls where vines reach for Louis XV mouldings; but a section was completely remodelled just before the war. Colette herself lived here during the Occupation. She planned the garden; as might be expected from Colette, she has managed to make everything bloom with mysterious abundance. There are so many roses on the bushes and so many fruits on the trees that sometimes I thought Bérard had been around in the early morning pinning them on.

The whole region is beautiful in a richer and more rugged way than other French countrysides I had seen: mountains, gorges, forests. The Dordogne River winds through a valley of poplars and chestnut trees. Almost each surrounding hill is topped by a castle; there are over two hundred of these Dordogne castles, looking like illustrations from a fairytale book.

There is also a network of prehistoric grottos and remains, including Lascaux, where the superb cave paintings were discovered in 1940. At Les Eyzies, where paleolithic man chipped out tusk-tooth mammals on his cave walls, one can now have a first-class meal at a hotel with my favourite name: L'Hotel Cro-Magnon et de la Gare.

There are agreeable places to stay... two absolutely charming hotels (one used to be Fénelon's castle —he wrote *Télémaque* here) where a room with meals is less than two dollars a day.

I went to see Matisse and he told me about the decorations he was making for a Dominican church to be built in Vence. He is designing stained glass windows with bold abstract colour patterns somewhat similar to the illustrations reproduced in *Jazz*. The interior will be white. Matisse is planning the Stations of the Cross, in black—not all around the church, but climbing up one wall like a Sienese primitive. There will also be a drawing of the Virgin surrounded by flowers, and of St. Dominic; both these to be on a large scale. Matisse promised that when the designs are completed, Vogue might reproduce them.

The visit to Matisse was really exciting. I had already been to see him last year, at Vence, and found him a marvellously warm and stimulating personality. This time he was even mellower, full of humour and wisdom. He took off an entire morning to chat with me, going through books he had illustrated to show his theories of balancing text with line, colour with black and white. He often spoke in terms of music: melody, orchestration, resonance. He admired my dress; this amused me because I had worn it thinking it might please him: a black Traina-Norell with a pink line winding around a blue stripe, a rather Matisse-like pattern. Then he said "But you always wear pretty colours" and he described exactly the way I was dressed when he had seen me a year ago. At the end of our conversation he drew me a picture of himself in a book about his paintings, signing it "*Hommage à Rosamond.*" I was thrilled.

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THE SITWELLS

(Continued from page 176)

out as the arrogance of the aristocrat of melodrama, but as the arrogance of the warring artist; and, since . . . their literary activity is due largely to a striving to get out of themselves, the artistic arrogance leaves room for the simplicity of nature and a generous fervour which they all possess in varying degrees."

R. A. SCOTT-JAMES wrote "Modern Accents in English Literature" for *The Bookman* (1931), from which the following is quoted: "The three Sitwells, like three Graces in classic pose, who delicately and without ever insisting too much, have been letting the world into their secret that up to now it has been taking the big things of life too seriously and been too little content with the malleable surface of things and the ripple of words. It was not for nothing that Mr. Sacheverell Sitwell, writing a book about the Middle Ages, discovered their whole character in their tapestries. Decoration, quaint lines and figures, the pale colour of pale northern women, or splashes of the brightest wine-red from the Mediterranean—here, among a host of little things, is the beauty which is the world's ceremonial offering to the trinity of the Sitwells."

REBECCA WEST wrote in *Ending in Earnest* in 1931: "Were I an American collector I would have nothing to do with the manuscripts of the last generation, particularly when there are writers of the present who are bringing the English imaginative work back to its tradition and putting into it its proper dower of wit and passion and observation and discernment: such as Lawrence, Virginia Woolf, Aldous Huxley, David Garnett, Stella Benson, the Sitwells, Richard Hughes. The acquisition of manuscripts by these hands is not a gamble."

FRANK SWINNERTON, in *The Georgian Literary Scene*, wrote: "It is unfair to each member of the Sitwell family to treat them as a trinity, for while when they began they might be confused one with another, all that is now changed.

"But the Sitwells did not mind. They were not poor young men, struggling to find a public, but were children of rich parents, and were very much in the fashionable world. They were more in the fashionable world than any other writers. Osbert, with the profile of a Roman emperor or a Hanoverian sovereign, with his cold eyes and merciless tongue; Sacheverell, tall, more patently a young poet, haughtier yet, and in early days, unable to laugh without apparent physical pain; Edith like a sibyl, beautiful and highly mysterious; all three oddly kind and generous despite their diabolical skill in ridicule, they held upon their resolute way. The talent was theirs. It must be acknowledged. It must be acclaimed. Those who did not acclaim it were traitors, who must die the death.

"Now the talent of all three is admitted, but it is not in all quar-

(Continued on page 179)

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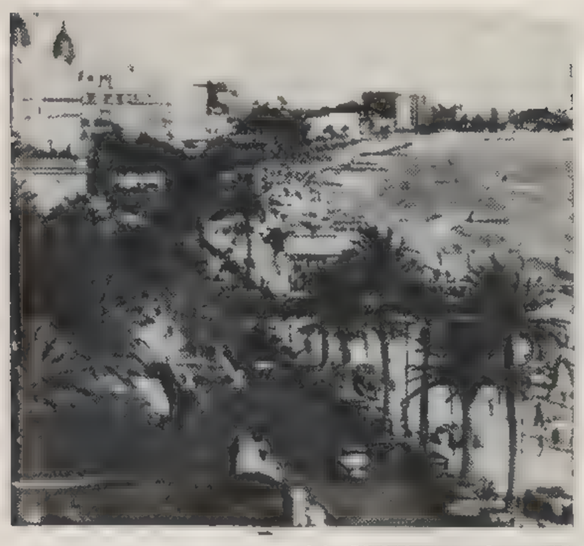

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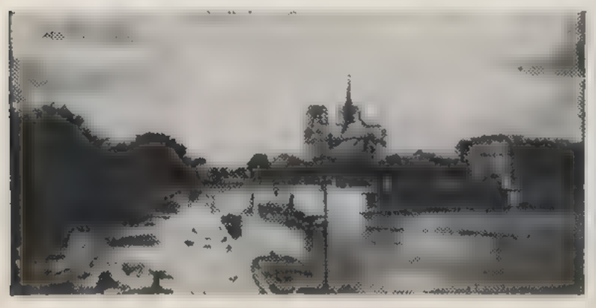

NOTRE DAME OF PARIS

THE SITWELLS

(Continued from page 178)

ters wholly approved . . . between them, the three stand as one man for their chosen cause—the suppression of pulpy humour, and the exaltation of ruthlessness of thought and speech."

HENRY MOAT, "ex-man" to Sir George Sitwell, in a letter written on September 20, 1938 (and quoted in full in *Laughter in the Next Room*), wrote: "I thoroughly enjoyed my stay at Renishaw . . . Captain Osbert looks real well, a big fine handsome gentleman, and I should say his body is too small for his big kind heart. He has made the rooms look as if he had let perpetual sunshine into them. I was pleased to see Miss Edith there too. I think that she gets more aristocratic-looking every year, and her beautiful manner, so different from these painted hussies who are filling up all over. The gardens are just beautiful."

ARNOLD BENNETT wrote in 1923: "To my mind Edith Sitwell is the most accomplished technician in verse (unless it be Robert Bridges) now writing. Her skill dazzles me, who once attempted rhyme."

HENRY REED, in mentioning Edith Sitwell in *Writers of Today*, published in 1946, wrote: "Then there came the war poems of Miss Edith Sitwell. They were unlike any other poetry of the time, and no other poetry like them has emerged . . . But they are no more than the emergence into full power of things which have been either natively implicit or consciously aimed at in her work for a couple of decades. . . .

"Her later poetry is extremely impressive. No woman poet in England, or, so far as I am aware, in any other modern language has added so largely to that body of poetry which one will wish repeatedly to turn to; and though her best work has been produced in the last five or six years, no point of dichotomy can be found between her recent work and the work which has preceded it. It is rather that at some point there have become accessible to the poet new springs of power and fertility; there is a complete liberation from the inhibitions of which the early prettiness were perhaps the outward signs."

A PARAGRAPH FROM A LETTER written in 1948 from London: "Recently I've heard here and there that Edith Sitwell is a possibility for poet laureate. Some think T. S. Eliot will be the one. Masefield is, of course, not yet dead. Meanwhile I understand that the Sitwells are after it for sister Edith, and, of course, since she is the most important English poet (ess) writing today, why shouldn't she be? Amazing about the Sitwells, how Miss Edith and Sir Osbert, she in her recent poetry and he in his family history have become the elegists of our dying culture, haven't they? Perhaps it isn't so strange—their people helped create it, they intensified and elaborated it—now they write its elegy . . . I hope that she does become poet laureate."

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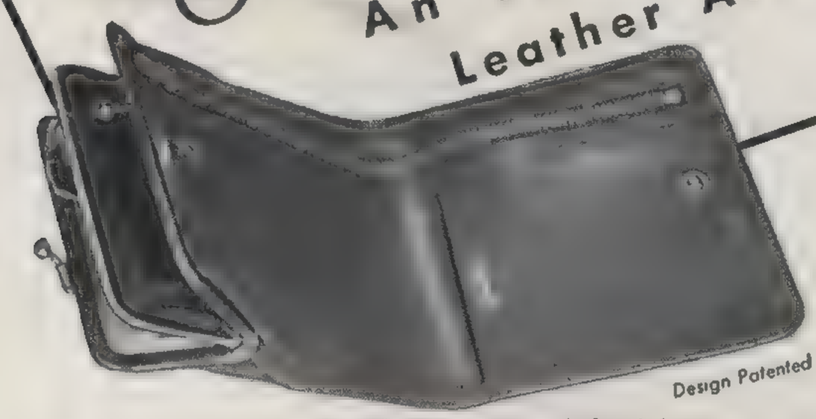

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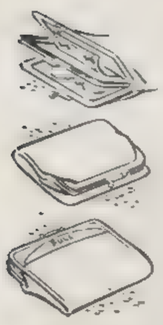

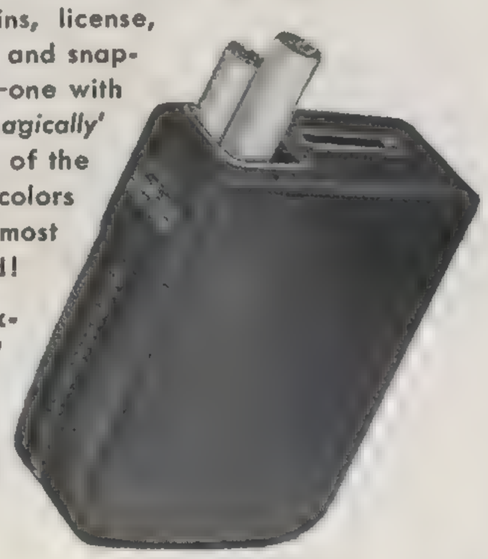

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ART AND THE BOOK

(Lacourière)

(Continued from page 113)

Among the other works of engravings were the great Rouault illustrations for *"Cirque de L'Etoile Filante,"* which the late Ambroise Vollard published. Roger Lacourière was also the friend of Pascin, all of whose plates he had engraved from their meeting in 1923 until the day that the engraver, proofs in hand, knocked at the artist's door, received no answer, and then walked in to find Pascin hanging dead.

Recently Lacourière has engraved the two volumes of Virgil's *Les Georgiques*, with Segonzac etchings, a monumental achievement. When Dunoyer de Segonzac originally planned the work, the editor was Vollard, the father of modern books of art; now the artist is editor and publisher. The first volume, which appeared a year ago, had illustrations, primarily of animals, drawings made at the Segonzac country house in Chaville. The second volume (and each has six hundred pages) is devoted mainly to drawings of vineyards and wheat, drawn at his place near St. Tropez in the South of France. One of the most beautiful of these unpublished etchings is on page 111.

None of the illustrations of these books of Segonzac, Picasso, Derain, and Matisse shown in this issue have ever been reproduced in a magazine. They are the double work of great artists and creative artisans.

VOGUE'S BOOK OF ETIQUETTE,

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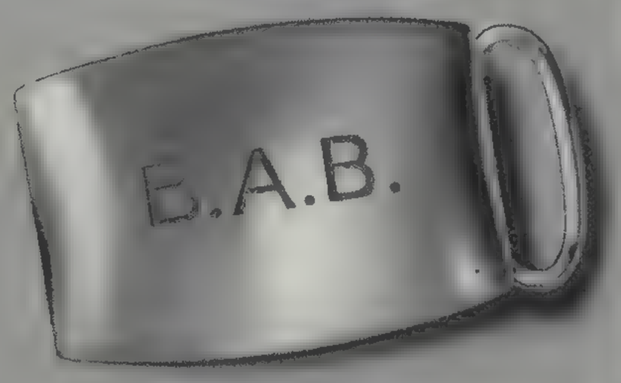

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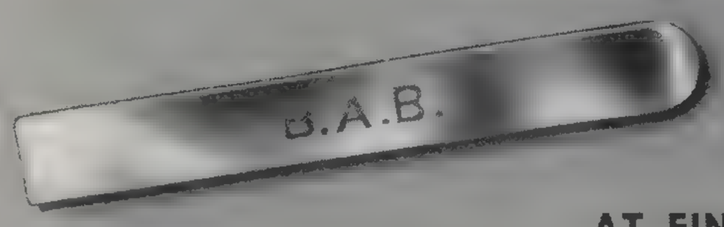

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PLANKED DISHES

BY MARIAN MAEVE O'BRIEN

It has been some time now since we have seen any extensive use of planked dishes on our family dinner tables. One reason for this is that during the war years good planks disappeared entirely from the shops while the sturdy oak of which they were fashioned was put to other uses. Another reason is that many cooks think of a planked dinner as the ornate masterpiece which is the usual product of the hotel chefs; swirls and rosettes of duchesse potatoes and puréed peas around a plump, be-truffled fish. And to contemplate producing such a dish right in one's own kitchen is enough to make even the hardiest quail.

There *are*, however, uses to which a plank may be put which are economical of time and money. Planked food can be put together at leisure for later serving; planked left-overs can be made an important part of a meal. Planked dishes are not limited to main courses; planked desserts deserve consideration, and planked appetizers are so numerous that they present a whole separate field of wonderful possibilities for cocktail parties.

The plank itself is a fairly common sight now in housewares departments, and can nearly always be found at a price which will compare favourably with prices of Pyrex or metal baking platters of similar size and quality. Commercial planks usually come fitted with good-looking metal holders which protect the fingers; however, two of the most satisfactory planks I have ever used were cut from a fine seasoned oak board, one inch thick, which had been an extension leaf in an old dining table. I had one of these cut in an oblong shape and fitted with antique silver handles which were attached to strong steel clips which slipped over the ends of the plank when it was removed from the oven. The other was cut in the more usual oval shape and, with the aid of no more than a drawing pencil and a good gouge, was finished with a fine well-and-tree arrangement which was wonderful for drawing off and retaining the juices as the food cooked. In whatever fashion one acquires a plank, however, it must be given a seasoning treatment before it is put into actual use. Soak it, first, for four or five hours in cold water. Remove from the water, dry thoroughly, and oil the side which is to be used for cooking. Oil it thoroughly; rub the oil into the pores until they refuse to take up any more. Then set it in a slow oven to season for a couple of hours. And by slow oven, I mean *slow;* 250° will be about right, but you must watch it, for the plank mustn't scorch; it must simply absorb enough heat to season the fibres of the wood clear through. It may be that a purchased

(Continued on page 182)

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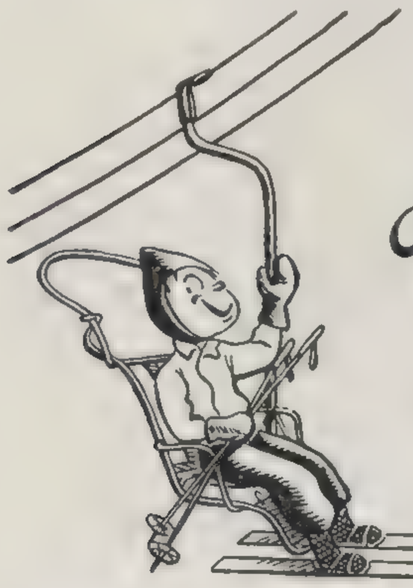

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PLANKED DISHES

(Continued from page 181)

plank will already have been seasoned. If it has, it will be accompanied by a notice to that effect. In all future use, the plank should be soaked for a half hour or so, oiled on the cooking side, and placed in a slow oven to heat through before the food is arranged upon it. You will readily see that in this manner the plank becomes in reality a sort of warming pan, for the heat is retained for a long long time, and the food will remain hot on the table until you're well through the meal. All of these advantages are on the practical side.

There is an aesthetic value to the planking of food, too. The flavour of a steak or a fish cooked on well seasoned oak has a clean sharpness that no other kind of cooking can match. And the woodsy brown bouquet of the hot oak, rising to blend with the aromas of the food being brought to the table, is more appetizing than any garnishments.

FOR LUNCHEONS:

PLANKED EGGS EN CROUSTADE

Pre-heat the plank in a slow oven for 15 minutes. While it is heating, scoop out the centres of 6 large round buns or English muffins so that they form cups. Brush the insides of the cups with melted butter or margarine, and arrange on the hot plank. Carefully break an egg into each cup. Season gently with salt and freshly ground pepper, add a drop or so of onion juice to each one, top each with half a tomato, peeled and sprinkled lightly with powdered basil. Dot with butter. Bake at 325° for 15-20 minutes, or until the eggs are firm and the buns a golden brown. Serve at once, garnished generously with parsley clusters and bacon curls. Pass a cheese sauce made by melting one 8 ounce package of spreading cheese with ⅔ cup of milk, in the top of the double boiler.

Served with a salad of chopped romaine and Bermuda onion rings, and topped with a dessert of grapefruit spread with honey and broiled, this is a wonderful luncheon for a winter day. Add a nicely calculated soup course—a clam consommé possibly, and you'll have a meal to honour the most exacting guest.

STUFFED ONIONS EN PLANCHE

6 large white onions
¼ lb. pork sausage
½ lb. ground beef
1 teaspoonful salt
½ teaspoonful black pepper
1 teaspoonful Worcestershire Sauce
1 teaspoonful Gourmet Powder
2 bunches carrots
½ cupful brown sugar

Peel the thin outer skin from the onions, remove the hard root end, and drop into boiling salted water for 15 minutes. Drain. Cut a thin slice from the top and scoop out the centres with a teaspoon. Melt a bit of butter in a heavy skillet and turn the pork sausage and beef into the pan to brown. Add the seasonings and the chopped onion centres and continue to cook, tossing and turning, until the mixture is well blended and a golden color. (If you don't have Gourmet Powder in your pantry, Kitchen Bouquet may be substituted here; however, the Gourmet Powder is available now, and it will be well worth your while to seek it out; it's an addition that will "make" any dish.) Pack the meat mixture into the onion cases, piling it high so as to use it all. If there is still some remaining, mold it into little balls the size of golf balls for use in garnishing your plank. Scrape the

(Continued on page 183)

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PLANKED DISHES

(Continued from page 182)

carrots and simmer in well salted water until tender-crisp (about 10 minutes, if they're young and slender). Drain. If you have a few dried mint leaves, crumble them and add to the brown sugar. Roll the carrots in this mixture until well coated. Arrange the stuffed onions on the pre-heated, oiled plank and place in the oven for 15 minutes at a moderate heat (350°). Remove, add the carrots and the balls of meat stuffing if you had any left over, dot with bits of butter and slivers of green pepper here and there, and return to the oven for another 15 minutes. Garnish with watercress before serving.

You'll like this with a fine bright relish plate of scallions, celery curls, radishes, stuffed olives, and pickled mushrooms. And glazed apricot halves in sherry, for dessert.

FOR DINNERS:

PLANKED POULET CITRON

For 6, select two 2½ pound broiling chickens. Have the butcher quarter them and remove the backbones, which you can set aside for further consideration tomorrow. Wipe with a clean cloth, dry, and skewer the legs and wings close to the body pieces, so that they form a compact chunk of meat. Brush with salad oil and arrange in a refrigerator dish. Sprinkle with a little freshly ground black pepper, the grated rind of two lemons, and the juice from the lemons. Cover and refrigerate for 4 or 5 hours. When ready to cook, pre-heat the plank as directed above. Turn the pieces of chicken so that they take up all the salad oil and lemon juice in the dish, and then arrange on the broiler rack skin side up, about five inches below a fairly high flame. Broil 10 minutes, or until a nice even brown. Turn skin side down, brush with oil, and broil again until well browned (about 15 minutes this time). Now, on your plank arrange 8 slices of pineapple and place a piece of chicken, skin side up, on each slice. Have ready 6 large mushroom caps, well scrubbed and brushed with salad oil, and filled with buttered and seasoned crumbs. Arrange these around the chicken and top with butter. Brush the chicken with a sauce made by adding 2 tablespoonfuls thick bottled condiment sauce to ¼ cup melted butter, and be sure that some of the sauce drips down on the pineapple. Cook about 15 minutes in the top of a moderate oven (350°) or until the end bones in the legs of the chicken move easily at the joints. At first glance this seems merely a serving trick; however, all of the preparation and cooking, with the exception of the last 15 minutes of cooking on the plank, may be done ahead of time, and the plank whipped into the oven at the last moment. With a platter of asparagus vinaigrette and a rich hazelnut torte for dessert, you will have a dinner to satisfy the most fastidious gourmet.

PLANKED SWEETBREADS FARCI

You know what to do with sweetbreads? That they should be fresher than fresh, and of the veal variety? And that they must be washed and trimmed and covered with cold water to which you've added 2 tablespoons of lemon juice? And brought to a boil and gently par-boiled for 15 minutes or until tender? And then drained and dunked in ice water to make them firm? And ALL—absolutely ALL the membrane peeled off? Then, we're ready. For six:

3 pair veal sweetbreads
2 tablespoonfuls butter or margarine
½ pound chicken livers
½ pound mushrooms
6 slices buttered toast
1 large clove garlic
1 tablespoonful minced onion
½ teaspoonful salt
Few grains black pepper
¼ teaspoonful marjoram

Prepare the sweetbreads, and split in half lengthwise. For the stuffing,

(Continued on page 184)

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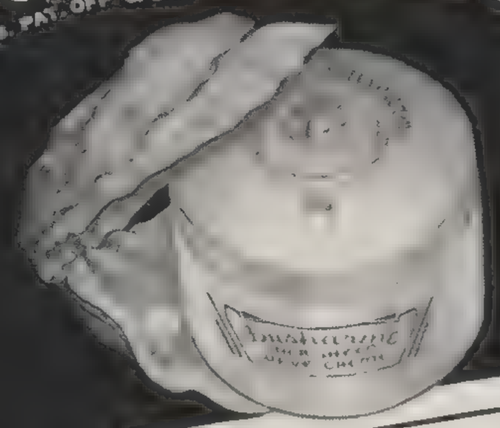

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PLANKED DISHES

(Continued from page 183)

wash the chicken livers and remove any membrane. Chop the mushrooms very fine. Melt the butter or margarine in a skillet, add the chicken livers and cook for about 10 minutes, or until golden brown and of firm texture. Then remove from the heat, and with two knives chop them fine right in the pan. Add the mushrooms, the garlic cut into slivers, and the onion. Sauté until a nice even brown and add the seasonings.

You will need a little something to bind this stuffing together. You don't want to alter the nature of the mixture, so that it becomes similar to a bread stuffing, but you don't want it dribbling off the plank, either. Try a tablespoonful of cream and a tablespoonful of bread crumbs. Add just a bit more cream if it seems to need it. Spread this mixture on the sweetbreads and fasten them with toothpicks. Brush lightly with melted butter or margarine and roll in bread crumbs.

On your pre-heated plank, arrange the slices of buttered toast and place a sweetbread on each. Add a border of thinly sliced cold boiled potatoes, dipping each slice in melted butter and bread crumbs and arranging it to overlap the previous slice. Place in a moderate (350°) oven for about 15 minutes, then remove and add to the plank 6 peach halves with a tablespoonful of mayonnaise in the well in the centre of each. Sprinkle with ½ cup blanched, slivered almonds. Return to the oven for another 10 or 15 minutes, until the peaches are heated through and the mayonnaise is hot and bubbling.

Like the planked chickens, all of the previous preparation here can be done in advance; only the final heating on the plank need be done just before serving.

For a dinner fit for a king, try herb-seasoned tomato consommé, the planked sweetbreads farci, broccoli sprinkled with parmesan cheese, a tossed green salad mixed with anchovy dressing, and a chocolate soufflé with rum sauce for dessert.

FOR DESSERTS:

BAKED PEACHES RENÉE

For 6, open a can of peach halves in heavy syrup, drain, arrange in one of the freezing trays in your refrigerator, and place in the freezing unit for three or four hours. One must have peaches canned in heavy syrup for this type of freezing—those canned otherwise get mushy and unpleasant to the tongue. Prepare a meringue by beating 4 egg whites until foamy, adding ½ teaspoonful cream of tartar and ½ teaspoonful salt, and beating again, using an over and over motion, until stiff enough to stand in peaks. While beating, gradually fold in ¾ cupful confectioners' sugar. For a proper meringue, the whites should reach what chefs term the "wet" stage; the mixture must be stiff enough to peak nicely when tried, but not quite stiff enough to cling to the bowl when it is tipped. If you can manage 2 tablespoonfuls grated orange rind, fold this in. Arrange a layer of sponge cake on your plank (no preheating this time) or trim a flat piece of baker's sponge cake to fit the plank. Sprinkle with 3 tablespoonfuls sherry. Press a candied or maraschino cherry into the cavity of each frozen peach half and arrange the peaches, cut side down, in a nice pyramid in the centre of the cake, so that a 1 inch border of the cake shows all around. Cover the whole arrangement, from the cake on up over the peaches, with the meringue. This may be baked by either of two methods; one, in a slow oven (275°) for 1 hour, which enables you to put it in the oven and then go about the business of eating your dinner, produces a very crisp, beautiful meringue with the peaches melted and juicy within it; you will find that the sherry has vaporized and risen with a beautiful bouquet to mingle with the sharpness of the maraschino cherries. By the other method, we place the plank, just before we are ready for our dessert, in a very hot oven (450°) barely long enough to tint the meringue a delicate brown. This comes to the table emulating a baked alaska; the peaches will still be frozen and crisp in their nest, and the contrast in textures is delightful. Serve with port wine sauce.

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THE CHRISTMAS HOUSE

(Continued from page 146)

garlanded with, here and there, clusters of tiny lady-apples, tiny pears with red cheeks, kumquats, and limes.

For low coffee tables, Miss Garden adds this: a giant brandy snifter filled with an arrangement of variegated English holly, spiral eucalyptus, and Australian pine with one contrasting clump of white carnations or red geraniums.

For a centrepiece for a Christmas party, Emmet Holcombe fills each of many odd-sized plastic boxes with one or two camellias ranging from pale pink to deep mauve to dark red. The boxes are pyramided in the centre of the table to look like a Christmas tree made from blocks of ice; around the tree and between the layers of boxes, an emerald green velvet ribbon is threaded. After dinner, each of the boxes is given to a guest. Ann Hagan suggests this for a Christmas party in a country house: a double wicker basket (the kind copied from the saddle bags worn by Italian donkeys) with a small real tree standing in one side of the basket, presents piled in the other side of the basket. For a ballroom, Miss Hagan makes garlands of spruce or ground pine, hung with loops of gold ribbons and bows, each bearing bunches of improbable, fake flowers in pastel colours. She hangs these garlands around the room just above eye level. For entertainment, for a sitting room or a hospital room, Miss Hagan has adapted the famous "Slinky," a marvellous mobile, to Christmas. She gilds it and hangs little green apples, tiny gold Christmas tree balls, red ribbons, and mistletoe on it, and hangs the whole thing to flutter in any current of air.

For the traditional crèche, the heart of a Christmas room, a rope of leaves (such as the Della Robbia rope from Judith's Garden) might circle and protect it.

As for decorating ideas that involve flocking (a complete coating of greens with, say, snowy white, flat blue or pink, gilt, or sparkling silver), the process is relatively easy—if you do as the professionals do. If you have access to an air brush (on loan from your local garage, from a display shop, from a sympathetic—and trusting—house or furniture painter), use *that* to blow the colour on with. Otherwise, you might use a small pump spray such as a moth-spray gun. And in either case, consult your local paint shop. Actually, flocking can be so charming and effective and varied that, when well done, it becomes not a thing that goes against nature; instead, it delicately complements it. You might consider it seriously if you are planning an evening party. A white-flocked tree with starry camellias (such as the one from Irene Hayes) gives an almost fairyland freshness to the atmosphere of a holiday room.

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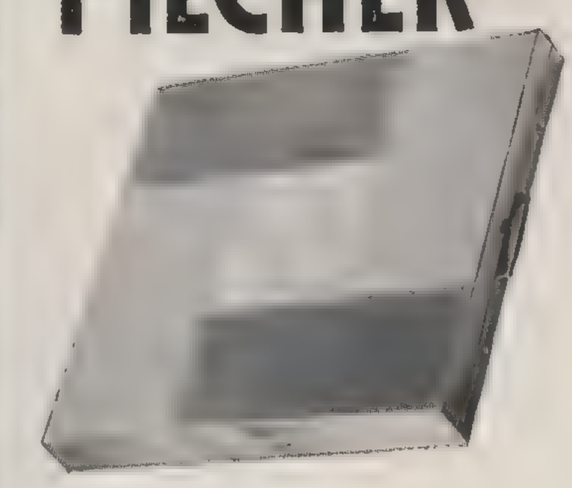

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5 QUESTIONS ON ETIQUETTE

The 5 answers are from
VOGUE'S BOOK OF ETIQUETTE

Vogue, with Simon and Schuster, has just published a complete guide to traditional forms and modern usage, by Millicent Fenwick, Associate Editor of Vogue. Here are five examples of the kind of specific, practical information contained in the book.

Do you know what to do when introduced to the president of the country? Do you know how to address a letter to the governors of a women's club? What to do if stuck at a dance? Do you know about tipping the manager of a beauty parlour? Do you know the procedure at a wedding if the bride's parents are divorced?

1. When presented to the president of any country, men bow deeply. If the president offers his hand, men bow as they shake hands. Women incline their heads. One addresses the president as "Mr. President" and refers to him as "the President."

2. In writing to the board of governors of a women's club, the salutation is "Ladies"; in writing the secretary, the salutation is "Madam."

3. "Getting stuck," or dancing overlong with one partner, is probably one of the nightmares of every young girl who goes to dances in America. . . . The beginning of wisdom is to accept the fact that one has danced long enough with one partner and that he might like to change. A woman who clings for hours, pathetic though she may be, will not soon dance with that partner again. Failing that perfect refuge—a table and a group of friends—she should suggest leaving the floor quite quickly, as soon as getting stuck seems likely. The classic phrase for this is, "It's so hot—would you like a drink?" or, "Let's sit down for a bit." Once away from the floor, she and her partner should join a group of friends—better a group than a couple—unless a man comes up to speak to her, at which point her partner may slip away. . . .

4. Never tip the owner or the manager of a beauty parlour, even if he is acting in a capacity which would usually entail tipping. For example, if the owner has given service, he is not tipped, although one of his employees definitely would be. In a restaurant, however, if the owner has waited on table, a tip can be left on the plate with the check, on the assumption that an employee has collaborated in the service.

5. If the bride's parents are divorced, her mother usually gives the wedding and the reception. . . . As a rule, if the father is alive, he gives his daughter away, even though he may not wish to go to the reception after the wedding.

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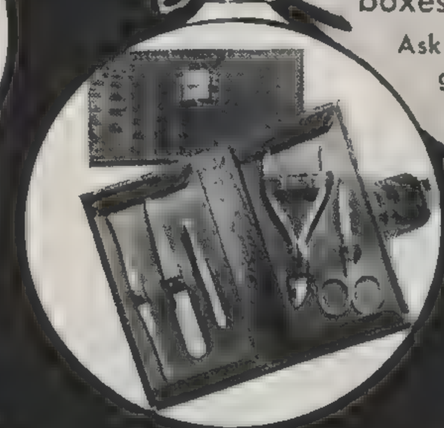

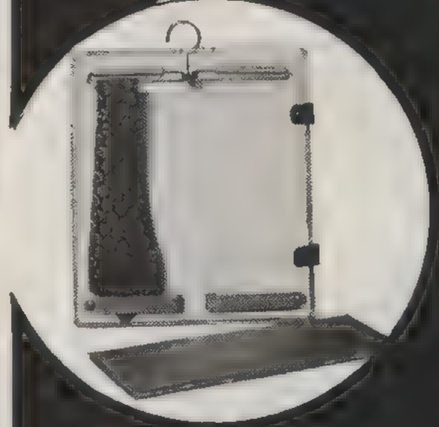

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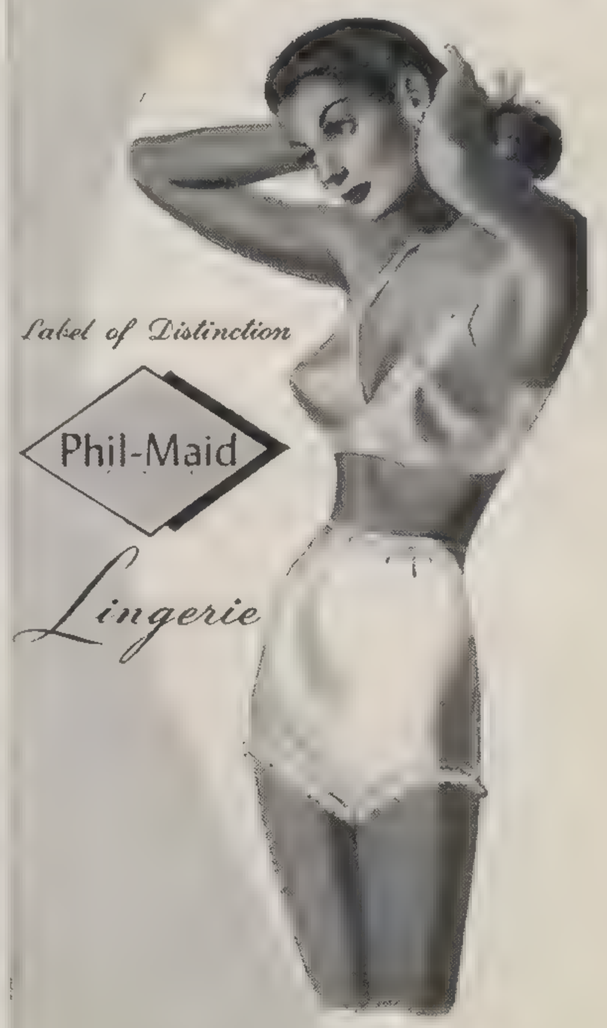

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JOE CARTER

(Continued from page 134)

social life in New York. No matter how experienced a diner-outer you may be, it is almost impossible to arrive at a party at the right time. For years Joe was naïve enough to take his invitations seriously, and night after night he'd arrive at a party to find the host on his way upstairs to dress. Because he was conditioned to this particular politeness, it took Joe a long time to break himself of it. After a time he worked out a time-table. Dinner at seven-thirty means a sandwich and a glass of champagne at eight (you're off to the theatre). Dinner at eight means cocktails at eight-thirty. Cocktails at eight-thirty means dinner at nine twenty-five. Of course, this is far from fool-proof, but that's the trouble with New York hostesses—they never run true to form. Last week Joe thought he'd outsmart a notoriously unpunctual household. He was asked to dine at eight-thirty so at seven forty-five, in his apartment, he had a large hamburger and some salad. He arrived at eight-forty—well-fed and a little smug—and within two minutes found himself on the right of his hostess facing the best-looking filet mignon he'd ever seen.

This year Joe is going back to being punctual; but now when he arrives at a dinner party, he's going to have a sandwich in one pocket and a good book in the other!

THE FAMILY. This winter Joe is determined to see more of his Uncle Eric and Uncle Chester. Joe realizes that he is their only link with the "gay young world" and when he is around they seem to recharge their batteries from him. Uncle Chester is a bit doddery now, but he is still most elegant, never without a boutonnière and a wing collar, deeply rolled back. (Uncle Chester claims Winston Churchill stole the idea from him.) He likes to play backgammon with Joe and he always wins because he is such a terrible cheat, but when Joe says goodbye, he always presses a silver dollar into his hand, "for tips, dear boy." Joe plans to see Uncle Chester once every week; actually it's no great hardship, as he has one of the best cellars in town and his cigars are masterpieces.

Joe is also going to see more of his mother and of his sister Fanny. He has, at heart, a strong family feeling but somehow in New York it never really comes into focus. His solution: big family breakfasts on Sunday, at Uncle Chester's, or at a round table in one of the big windows at the Plazza.

READING. Joe plans to catch up on a lot of reading he's been putting off for years. He's going to finish *War and Peace* and re-read Dickens, Jane Austen, and Lamb's essays. He's going to renew his subscriptions to *The Saturday Review of Literature* (the double acrostic is a pip), *The New Yorker, The Atlantic Monthly.*

EXERCISE. This summer, on beaches, for the first time, Joe was conscious of how many men in their late thirties had already begun to get that "over-fed" look. It worried

(Continued on page 188)

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JOE CARTER

(Continued from page 187)

him. From now on he's going to start each day lying on his back on his bedroom floor. His first exercise is going to be clasping the hands behind the head, lying flat, then raising up and trying to touch the knees with the elbows.

Slightly less energetic exercise plans: a daily, not every-odd-Tuesday, game of squash, four lengths of the club pool, ice-skating at Rockefeller Plaza, and bowling. (Joe's sports tip: if a chic, fragile young lady invites you to bowl with her, watch out. Joe was beaten twice last year by just such a girl. She ambled casually to the line, gave the ball a delicate little push and down it went straight and deadly. Joe heaved and wore himself out. She remained calm and took all the money.)

THE THEATRE. One important rule this winter: Joe is not going to miss a curtain even if it means dragging his host and hostess away from their own table by the hair. On the evenings when he has nothing to do, Joe is sometimes going to drop by a theatre and try to pick up a ticket. There's often a single turnback at the last moment, and where it is in the house doesn't matter too much. This year Joe is going to give up reading the critics—and the weather reports.

MOVIES. Joe has decided never again to go to a movie merely because he has nothing else to do. In the past months he has seen so many tedious, tasteless pictures that he is, right now, movie-shy. In the future he wants to know all about any picture he goes to. Already spotted for the next few weeks are *Hamlet, Symphonie Pastorale,* a revival of *Fantasia,* and *The Red Shoes.*

LECTURES. Joe is going to keep a close check on all lecture, concert, and recital announcements *(New York Sunday Times)*. Too often too many have left New York before Joe was even aware that they were here.

HAIR MASSAGE. Joe plans to brush his hair every night and morning with a very stiff brush for at least three minutes. There is a group which believes that the section behind the ear is a key spot to work on. Joe has decided that he is neither rich nor handsome enough to get away with being bald.

ODDS AND ENDS. Buy a good pair of overshoes for slushy days—there are bound to be plenty of them.

Do *not* have a drink at lunchtime except on week ends.

Make a list of all the people who have invited you to parties, big and small, and plan one big party yourself—cocktails. One big one is far less agony and less expensive than a series of small ones.

Try to learn the knack of taking a nap before going out to dinner. It's a lifesaver.

Remember that it's just as easy to say *no* to an invitation as *yes*—and often less painful.

Refuse to step into a taxi until everyone with you has agreed where they want to go for dinner.

When you hear the name of a good new restaurant, jot it down in the diary.

Buy some of the new twelve-inch records that play a complete forty-five-minute concert.

Check Mary Lou's absentmindedness; last week she made the bed with only one sheet.

As Joe lay in the steam room these were some of his thoughts. He was well relaxed by now and he'd finished his glass of water. He pressed his head back against the wooden rest on the deck chair and suddenly, with great clarity, he realized that none of these schemes would mean anything—would, perhaps, never even get started—if this winter, like so many others before it, became too hectic, and days and weeks became lost in a flurry of telephoning and taxis, cocktails and small talk.

Yes, he thought, half sitting up, that is the thing to watch out for—*awareness,* making sure to look around and really see, to listen, to feel, to taste. And if it does seem to be slipping away, he is determined to stop and walk away from it all. A few days skiing, if it can be wangled from the office—if it can't, a week of evenings with old friends, dinners at the club, a few games of billiards, the library, letter-writing, no drink after dinner, and eight hours' sleep.

Suddenly he was filled with the same excitement that he always feels when waiting in the theatre for the curtain to go up. For a moment he was puzzled, then, very slowly, he lay back and stretched out. Yes, he thought with a smile, here it is—another winter in New York.

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